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Édouard Manet

1832 - 1883

catalogue by Anne Coffin Hanson

November 3—December 11, 1966

Philadelphia Museum of Art

January 13—February 19, 1967

The Art Institute of Chicago

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Preface

Repeatedly during the later years of the nineteenth century the development of the new and controversial styles in French art was linked closely with the evolution of taste in the United States.

In 1879 Mary Cassatt then living in Paris exhibited for the first time with the young group which was to be known as the Impressionists. In the spring of the same year her friend Édouard Manet's *Boating* (cat. no. 125), eventually to be purchased by Miss Cassatt's closest friends, the Havemeyers, was accepted for the Salon. That autumn Manet began painting the portrait of the singer *Émilie Ambre* (cat. no. 166), a picture subsequently acquired by Miss Cassatt's cousin. Shortly thereafter the singer left for an American concert tour, taking with her for exhibition in New York and in Boston the artist's *The Execution of the Emperor Maximilian* (cat. no. 85), a painting which was fairly well received by the critics but so few people came to see it that the decision was reached not to show it in Chicago as had been planned originally. Through her own interests in the artist, Miss Cassatt played a considerable part in developing the American taste for Manet; thus it may be considered appropriate that two cities, Philadelphia and Chicago, which have benefited so much from her taste should now join in honoring Manet with the most extensive exhibition of his work held in this country to date.

The rapid succession of Manet's styles which shocked the contemporary public so constantly dominate our impression of his total achievement that one is startled to realize that this artist of so many accomplishments died at the relatively early age of fifty-one. Few, if any, artists of that revolutionary century aroused the degree of furor created innocently by this great figure who intently pursued his own absorbing ideas; it is surprising, therefore, to realize how little the nature and motivations of this man's achievement are even yet understood. Various *catalogues raisonnés* and an enormous list of titles deal with different aspects of the artist's life (this literature will be analyzed by Professor Hanson in an article shortly to be published in the *Art Bulletin*), but to date a methodical art historical analysis of Manet's achievement has only been begun. It is our hope that this exhibition and its catalogue will correct many misunderstandings about Manet and, in turn, the nature of his impact upon his contemporaries.

Since it is virtually impossible today to obtain many key pictures this exhibition falls short of the ideal; many of the most important paintings are concentrated in the Louvre and the Metropolitan Museum of Art while other great ones are in collections that may not lend. However, it is hoped that this exhibition does succeed in presenting Manet in a context that may not be so generally appreciated. The brilliance and freedom of his more personal works is effectively contrasted with a number of the most famous formal compositions. Also, for the first time, Manet's considerable graphic *oeuvre* is treated as part of his total evolution, thereby clarifying many points that have not been appreciated fully before this.

As loans become increasingly difficult to obtain, the contribution that an exhibition makes to academic knowledge becomes more than ever its justification. The two exhibiting Museums in this case have felt that the catalogue must contribute to the still remarkably inadequate Manet bibliography. We have felt most fortunate in having had Professor Anne Coffin Hanson of the Bryn Mawr College History of Art Department to prepare the catalogue. This has been an arduous and time-consuming task since so many preconceptions about the artist have had to be re-examined and many of the facts checked again. At every point she has patiently shared with us the problems in connection with the selection of individual works and has played an important part in the realization of the overall impression of the artist's achievement presented here. We are proud that Mrs. Hanson has been able in this catalogue to further significantly our knowledge of the artist.

The complications of organizing an exhibition are, of course, manifold. We have consulted with many authorities even as we depended upon many friends to assist in negotiations. Our appreciation of the cooperation we have received is very great indeed; many more than we can mention here have helped us but the two Museums must thank especially the following who have been notably patient with our many demands:

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Mr. John Maxon has worked with the staff of the Philadelphia Museum of Art at every point in evolving policies and discussing potential loans. Mr. Henry G. Gardiner, Assistant Curator of Paintings of the Philadelphia Museum of Art, has handled the practical problems of the exhibition in conjunction with Miss Gertrude Toomey, the Museum's Registrar. Mr. Allen Staley, Assistant Curator of Paintings, has assisted Mrs. Hanson in checking many of the research problems and in preparing the catalogue material of the Addenda to the catalogue. Miss Jane O'Brien of the Paintings Department has prepared the manuscript for the printers and has worked closely with Mr. Hobart Lyle Williams, Executive Assistant to the Director, and Mrs. C.K. Williams, Editorial Assistant, who have carried responsibility for the printing of the catalogue. Mr. Eugene Feldman's characteristic thoughtfulness and attention to detail has made the preparation and printing of this handsome catalogue a pleasure.

But The Art Institute of Chicago and the Philadelphia Museum of Art owe their greatest thanks to the splendid cooperation of the many lenders. Manet's works are rare and inevitably are an important part of any collection in which they may be found. Therefore our requests for loans have presented the owners with great problems. The generosity with which these requests have been met has been splendid. We hope that these lenders will feel that their sacrifice has been justified by the broader public appreciation of Édouard Manet's achievement resulting from this exhibition.

Evan H. Turner
Director
Philadelphia Museum of Art

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7 Scene in a Spanish Studio
Galerie Lorenceau, Paris

Introduction

Matisse saw *The Dead Toreador* (cat. no. 59) when he came to the United States in 1930. "This is one of Manet's most beautiful pictures. I saw it in Philadelphia in the Widener Collection in the midst of a magnificent collection of works of all periods, among the Rubens and the Rembrandts, and I marveled at the masterly way it equalled its neighbors."¹ People of his own time could hardly have been expected to understand Manet's place with the great artists of history, but some of them did. His friend George Moore (cat. no. 145) had a simple view, "... in Manet there is nothing but good painting, and it is therefore possible that he might live till he was eighty without obtaining recognition."² To see what Moore meant about "good painting" one must look at the pictures; to understand Manet's place in history, one must look back at the world he lived in.

Much has been written about the reception of Manet's painting in his own time by a horrified public and its scolding critics. Again and again scholars have explained Manet's determination to show in the annual Salons rather than with the Impressionists as a strange paradox, a split in his personality which led him to create an art which was new and rebellious while seeking recognition and acceptance in the academic stronghold itself. Not enough has been said about the public, the critics, or the academic officials. If a dichotomy existed, it was perhaps in the changing nature of the world of art rather than within an artist of Manet's calibre.

Except for the enormously powerful figure of Jean-Auguste-Dominique Ingres the practitioners of academic history painting in the first half of the nineteenth century were simply not pleasing the critics. Aware that the world was changing, they wanted either a revitalization of traditional approaches or a new art to fit the new order.³ Many of the old themes which had taken on a temporary force during the French Revolution had now become puerile and listless through constant repetition. But more important was the chasm between the ideals of the academy, held aloft, if not practiced, by the venerable and aged members of the Institute, and the actual works of art, often financed by the government and lauded by the public. To be sure, there was never complete unity between theory and practice, but the average artist had fully subscribed to the academic belief in the importance of subject matter, the hierarchy ranging the religious or mythological subject far above the portrait, landscape, genre or still life. The French Revolution made radical changes. "History painting," meaning ancient history, had first served to create a series of banners to the new ideals, the best known of these being David's *Oath of the Horatii*. It had soon given way to the glorified hero portrait (*The Death of Marat*), or the contemporary event (*The Oath of the Tennis Court*), and when the reasons for the creation of these new types had passed, they remained as more appealing to the public than the intellectually demanding mythological and religious themes already divorced from their old meaning by the radical



42 Don Mariano Camprubi
Mr. and Mrs. Donald S. Stralem, New York

changes in the politics and religion of France.⁴ Ingres was incapable of understanding that his real enemy was not Delacroix and the Romantics, but the changing society itself. He rightly saw the Salon as "no more than a picture shop" with "business rules instead of art"⁵—a storehouse of mediocre work for a new market. It is astonishing to realize that at mid-century the Salons included over 5000 works⁶ and that at times they were seen by as many as 10,000 paying visitors a day.⁷ Théophile Thoré could rightly say, "Formerly art was made for gods and princes. Perhaps the time has come to make ART FOR MAN."⁸

From the beginning of the century there had been a steady decrease in the number of history paintings exhibited each year and a steady increase in other categories.⁹ Nature was again sought as a repository of truth, and by the second quarter of the century genre subjects were often more sociological than narrative.¹⁰ The Salon of 1859 was full of such studies—*The Italian Family*, *The Nurse*, *The Sardine Fishers*, *The Dandy*, *The Dressmaker*, *The Monk*, *The Street Singer*, *The Beggar*, even *The Mother-in-law*. Achille Fould, the Minister of State, made an address at the opening of the Salon of 1857, and it was printed as the introduction to the catalogue of the Salon of 1859. It cried out against the very direction which the catalogue proved to be firmly established, "that deplorable tendency to put art at the service of fashion or the caprices of the day." At the same time Fould urged a return, not to religious or mythological subject matter, but to the category of contemporary history, so firmly placed in the academic hierarchy by French Revolutionary art. "At no time has France furnished more ample material for the chisel and brush of her artists. How many great things just since the beginning of the reign [of Napoleon III]. How many touching and sublime themes. How many acts of abnegation and heroism. . . ."¹¹ Théophile Gautier summed up the concerns of many serious Frenchmen, "Today art has at its disposal only dead ideas and formulas which no longer correspond to its needs. . . . It is well known that something must be done—but what?"¹²

Manet, then, began his career when the critics were repeatedly expressing their disappointment with sterile repetitions of safe subjects. The Barbizon painters had directed their interests to landscape, and Courbet had shocked the academic stronghold by raising the lowest form of genre to enormous importance and enormous size. The revitalization of art which the critics wanted was actually taking place, but it took another fifty years before it could be viewed by the average man as anything but a catastrophe.

A number of artists and critics had confronted the possibilities of a new art for *la vie moderne*. Even Manet's teacher Couture suggested that the locomotive might be a suitable subject for serious art.¹³ One of the earliest, clearest, and most often quoted passages extolling contemporary life is the section of Baudelaire's Salon criticism of 1846 entitled, "On the Heroism of Modern Life." In it he states an essential tenet of his beliefs, that "all forms of beauty, like all possible phenomena, contain an element of the eternal and an element of the transitory. . . . Absolute and eternal beauty does not



91 **The Departure of the Folkestone Boat**
Philadelphia Museum of Art,
Mr. and Mrs. Carroll S. Tyson, Jr., Collection

exist, or rather it is only an abstraction skimmed from the general surface of different beauties. The particular element in each manifestation comes from the emotions; and just as we have our own particular emotions, so we have our own beauty." He speaks of modern clothes, the "outer husk of the modern hero," as possessing a "political beauty, which is an expression of universal equality, but also their poetic beauty, which is an expression of the public soul . . ." ¹⁴ Baudelaire repeats and expands these ideas in *Le Peintre de la vie moderne* published late in 1863, reminding the reader that ancient artists painted their subjects in contemporary dress, and that the modern artist must extract from the ephemeral the poetic and eternal qualities of his own age. ¹⁵ It is sometimes thought that Manet abandoned Spanish subjects and turned to scenes of modern dress as the result of Baudelaire's book, but Manet continued his interest in Spanish motifs long after 1863, and in 1862 he had already painted an assembly of modern heroes, *Concert in the Tuileries* (fig. 2), showing the outstanding literary and artistic figures of his day in the bright colors and repetitious blacks of modern dress. ¹⁶ Like Raphael's *School of Athens* or Ingres' *Apotheosis of Homer*, it glorifies philosophy and the arts, but it no longer follows the hierarchic compositions of these earlier homages. Instead, modern man is treated with a democratic equality of emphasis, the kind of equality which the photograph inevitably confers on royalty and peasants alike. This is a truly modern painting since it is modern both in subject and in form. It undoubtedly produced a shock, for even people like George Moore feared what the universal uniformity of the future might bring. "Nowadays everyone is respectable—jockeys, betting men, actors, and even actresses. Mrs. Kendal takes her children to visit the duchess, and has naughty chorus girls to tea, and tells them of the joys of respectability." ¹⁷

Manet may have known Baudelaire's Salon criticism of 1846. He knew Baudelaire well and surely he talked to him about modern life, but this is probably as much a case of mutual interests as an influence from one man to another. There were many voices urging the artist to confront his own world, and Manet was proud that he had tried to do so. At the Café Guerbois he bragged, "Degas was painting *Semiramis* when I was painting *Modern Paris*." ¹⁸

Baudelaire died in 1867, but a second literary figure was to become Manet's fast friend. Stéphane Mallarmé had been gripped by the influence of Baudelaire in the early 1860's. He had undergone a kind of personal crisis in the middle of the decade which acted as an effective break in his productive career. He met Manet sometime in 1873, just as he was emerging from a negative period and formulating a new outlook. Mallarmé and Manet were constant companions for the next ten years, a fact which has embarrassed a number of writers who could not imagine what a "realist" and a "symbolist" could find in common. But neither term fits either man, and an investigation of the ideas they must have shared casts a great deal of light on the stylistic changes of Manet's later career. Unlike Zola, who championed Manet as a practitioner of a new kind of art, Mallarmé was acutely



96 Salmon and Pike
Mr. and Mrs. Norton Simon, Los Angeles

aware of the values of Manet's painting itself. His articles on his friend's work are the most perceptive statements on the subject ever to be printed.²⁰ Mallarmé undoubtedly encouraged Manet in his interest in the modern life,²¹ but he admitted that he learned much from Manet's ability to saturate himself in his own observations and to extract the essential qualities from the world of multiple forms.²²

Mallarmé strove to eliminate unnecessary words from his poetry and to depend on the evocative effect of precisely chosen images. In a letter of 1864 he announces his aim, "To paint not the thing, but the effect which it produces. The truth must not therefore be made up of words, but of intentions, and all the words are effaced before sensations."²³ In describing his approach to poetry, Mallarmé uses the verb "to paint," demonstrating how closely he related the activities of the two arts.

The facility and looseness of Manet's late style has often been attributed to the influence of the Impressionists, and particularly of Monet. Manet could hardly have escaped the effect of his friends' new methods, but his own work from the mid-1870's until his death differs markedly from theirs. He seems to have used a broken brush technique as a kind of shorthand with which he summarized the essential qualities of his models, rather than a means of creating a coloristic atmospheric veil. He painted neither the details of things, nor the air around them, but the "effect" they produced, and he did so with remarkable economy and little interest in academic "finish." "What is an unfinished work, if all its elements are in accord, and if it possesses a charm which could easily be broken by an additional touch?"²⁴ That statement by Mallarmé about Manet's *The Swallows* of 1874 seems to live again in Matisse's terse comments of 1908, "All that is not useful in a picture is detrimental. A work of art must be harmonious in its entirety; for superfluous details would, in the mind of the beholder, encroach upon the essential elements."²⁵

Mallarmé not only understood Manet's apparent facility, but he recognized the subtleties of Manet's pictorial space. "If we turn to natural perspective (not that utterly and artificially classic science which makes our eyes the dupes of a civilized education, but rather that artistic perspective which we learn from the extreme East — Japan for example) and look at these sea-pieces of Manet, where the water at the horizon rises to the height of the frame, which alone interrupts it, we feel a new delight at the recovery of a long obliterated truth."²⁶ Undoubtedly one of the reasons that artists found Japanese art exciting was that its space construction, so different from that of Western art, prompted them to check against nature itself the systems of both East and West and was one of the factors which led toward freedom from the long tyranny of mathematical perspectives.

One of the major achievements of Renaissance art was the invention and dispersal of a workable system of perspective drawing. Together with an



148 The Man with a Round Hat
The Art Institute of Chicago,
Gift of Kate L. Brewster

increased knowledge of anatomy, it allowed the artist to achieve a far greater degree of naturalism than had been possible or desirable in the earlier Italo-Byzantine style. In the first part of the thirteenth century, Italian artists were already trying to create the illusion of space by drawing complicated architectural forms using diagonal lines or "orthagonals" which appeared to recede from the spectator. It was not until about 1420 that a mathematical method for the direction of these lines was established.²⁷ It seemed that at this moment in history a means for recording the "truth" had been found, and since fidelity to nature was a concept basic to Western art for centuries to come, mathematical perspective became a cornerstone of academic practice. The system has subsequently been so widely practiced and so extensively trusted that few people are aware that artists at times have entertained serious doubts about its validity.

The discovery of mathematical perspective was neither quick nor painless, and for good reason. The system is based on a simple premise: the farther an object is from the eye, the smaller it appears. It presumes the existence of only one static eye, but the scientists of the fourteenth century were well aware that we use two eyes, that each eye sees a slightly different image, and that our eyes are in constant motion. There is evidence that the Lorenzettis, Uccello, Ghiberti, and Leonardo all may have been trying to work out more complex systems which took two moving eyes into account. By the middle of the sixteenth century, however, the mathematical perspective had been wholeheartedly accepted as effective and true, and this attitude has been seldom questioned to the present day. When the history of photography began in the nineteenth century, the question was momentarily reopened, and critics of the new machine dubbed it the "petrified Cyclops."²⁸ It was not long, however, before the photograph, made with one fixed eye, was considered more accurate than human vision.

Photography raised the question of how we see, but the same question was more subtly raised by the growing interest in landscape painting and the growing tendency of artists to work outdoors. The academy was not antagonistic to this approach as a tool for collecting information to be used in the studio, and for most artists, academic training had taught the eye to see according to certain formulae to such an extent that they saw even nature in terms of traditional systems. If one single factor can be held responsible for Manet's greatness, it was his ability, or his compulsion, to preserve a naïveté of vision which resisted again and again the restrictions of academic training. Manet talked little about his work and he wrote almost nothing. We have little way of knowing whether he understood in intellectual terms the difference between his own vision and the accepted system for creating the illusion of space. We do know that the critics were aware of it since his "lack of knowledge" of perspective was the aspect of his work most frequently attacked. All but a few of them were incapable of understanding that the rules themselves might not be perfect and that whatever one puts on a two-dimensional surface can be only an approximation of the throbbing, moving, glistening world we have before our eyes. The critics



163 In the Conservatory
National Gallery, Berlin

wanted a revitalized art. They were given an art revitalized by direct contact with nature—both the nature of the object and the nature of the eye—and translated by an unusually subtle touch. Few of them saw it as anything but ineptitude. But with men like Manet and Cézanne, the doubts which disturbed artists like Leonardo and Uccello had entered again into the realm of painting; and because of their ability to turn to nature and to art singularly stripped of traditional preconceptions, the modern era began.

Space relationships, of course, are not created by line and forms alone. Color plays an enormous role in allowing objects to recede and advance in the illusory world of the canvas. Manet's subtle color harmonies and even his more forceful contrasts may surprise or thrill us today but the intervening developments in the history of art have spared us the effect of shock with which they were greeted in his own time. To Paul Mantz, critic for the *Gazette des Beaux-Arts* in 1863, the medley of red, blue, yellow, and black in *Lola de Valence* (cat. no. 44) was a "caricature of color, not color itself."²⁹

In painting, from the time of Leonardo onward, there were generally two methods for achieving color harmony: the use of toned grounds or varnishes, and the repetition of the same colors over the canvas surface. When the artist prepares his canvas with a color of middle value, a burnt sienna, a terra verde, this color can be used in the modeling as the drawing is laid in, the artist using white for the lights and a darker color to work in his shadows. Once the drawing is established other colors are added and although they may completely cover the ground color it always has its effect, since no oil color is completely opaque and because all other tones have been related to it as they were applied. In many cases the artist intentionally allows a little of the ground color to show through here and there. In almost any Courbet landscape one can detect a reddish-brown ground appearing and reappearing over the canvas. Up to the middle of the nineteenth century most oil paintings were also unified by the application of varnish and with time further unified by the fact that the varnish itself darkens.

The second method of achieving color harmony is to repeat the same colors over and over again on the canvas, or to admix a little of one color with all the other colors used. Delacroix and Rubens used extremely bright colors, but the frequent repetition of similar tones over the entire surface gave their works a unity and balanced the effect of the actual intensity of the hues. The Impressionists, although their canvases were generally lighter in value, knit their colors together by a similar method of repetition.

Manet's method of handling color fits neither system. Often his backgrounds are a warm grey or brown similar to traditional toning colors, but they do not cover the canvas behind objects as toning colors would. In *Asparagus* (cat. no. 183), for instance, one can see how the brush strokes of the background color outline the ends of the stalks to the left, or how it



169 Young Woman in Riding Costume
Dr. Jacques Koerfer, Berne

fades into a thin wash before meeting the table to the right. The figure pieces of the 1860's almost all have warm grounds, but in every case the figure has been worked against an area of white canvas and thus appears to detach itself from the background. To the generally subdued color schemes of his early career Manet often added light, clear acid hues or sizable areas of unmodulated black. Some of the pink, peach, or pale yellow tones he used are frequent in paintings by Ingres, and Corot often flavored his green-brown canvases with little acid accents of a red hat, a yellow dress, a blue jacket. During his early trip to Italy, Manet made a number of drawings after paintings by Andrea del Sarto³⁰ and it is conceivable that he held some of that master's unique color in his mind just as he preserved for later use so many of the compositional motifs he saw in his student days. In themselves Manet's colors are not surprising. It is the sudden change from earthy browns and blacks to light clear colors which creates the edgy effects of near discord, the vibrant harmonies.

Manet's handling of black is similarly new and personal. The intense absorption of light by dark colors, particularly dark-colored fabrics, makes it impossible to see changes in value in these colors under many normal light conditions. The photograph has pointed up this fact with its summary regularity of black accents in scenes where a number of people are gathered. The academic artist, bent on describing form, shades his figures from light to dark, whether the intermediate tones are actually visible or not. In stressing large dark silhouettes, Manet may well have been influenced by photography, the Japanese print, Spanish painting, or a combination of all three, but he could also observe this effect in his normal surroundings where the well dressed lady or gentleman habitually wore dark blue, dark grey, or black.

How Manet actually succeeds with color is impossible to describe as it depends on a tenuous balance of all the elements of a picture—an instinctive sense of rightness. It is all the more impressive when one realizes that Manet painted very simply. Despite his admiration for Venetian art, he did not build up luminosities with overlays of glazes; he worked directly and quickly on a white canvas. Matisse saw and admired this "example of the simplification of the craft: instead of the long work of preparation necessary to obtain a transparent tone he applied the color at one time and, with the relationships true and precise, he realized the equivalent of that transparency."³¹ In other words, breaking with the methods of the past, Manet again had pointed the direction of the future.

The effects of Manet's remarkable craft, especially in his late paintings, is such that it has led many writers to believe that his art is devoted to nothing more than the precise adjustment of forms and colors, and to obscure the fact that he was a whole artist and a whole man. Intensely aware of the world around him, he showed his artistic breadth, painting a wide variety of subjects, reflecting many moods, and using many technical approaches. He recognized the differences in his own *oeuvre*. On one occasion, Sir

Frederick Leighton, then president of the Royal Academy in London, visited his studio and seeing the painting of *Skating*³² on his easel remarked, "That's very good, but don't you think, Monsieur Manet, that the dancing figure and the contours of the figures are not sufficiently arrested?" "That figure does not dance, it skates," Manet answered, "but you are right, it keeps moving, and when figures move I am not able to freeze them on canvas. I have been told on another occasion, Monsieur, that the contours of the *Olympia* are too static. So that makes up for it."³³ This was a man of humor and of humanity, of extraordinary perceptions, of genuine concern for society, and a determination to supply the academy and the public alike with a modern art for a modern era.

Anne Coffin Hanson



189 Periwinkles
Mr. and Mrs. Alex M. Lewyt, New York

Footnotes to the Introduction

1. Henri Matisse, *L'Intransigeant*, 25 Jan. 1932, here quoted from Florisoone, p. 122.
2. Moore 1900, p. 29.
3. See Joseph C. Sloane, "The Tradition of Figure Painting and Concepts of Modern Art in France from 1845-1870," *Journal of Aesthetics and Art Criticism*, VII (1948), pp. 1-29.
4. See Diane M. Kelder, *Aspects of "Official" Painting and Philosophic Art, 1789-1799*. Unpublished dissertation, Bryn Mawr College, 1966.
5. Rewald 1961, p. 20, quoted from Amaury-Duval, *L'Atelier d'Ingres*, ed. by E. Faure, Paris, 1924, p. 211.
6. Sloane, p. 23.
7. Harrison C. White and Cynthia A. White, *Canvases and Careers*, New York/London, John Wiley and Sons, 1965, p. 30.
8. Théophile Thoré (W. Bürger), *Salons de T. Thoré*, preface by W. Bürger, Paris, Librairie Internationale, 1868, p. ix. See Sloane, *Journal of Aesthetics and Art Criticism*, 1948, p. 16.
9. See Jules-Antoine Castagnary, *Salons de 1857-1870*, (2 vols.), Paris, Charpentier, 1892, I, 3, 72.
10. Werner Hoffman, *The Earthly Paradise: Art in the Nineteenth Century*, New York, Braziller, 1961, p. 135.
11. *Explication des Ouvrages de Peinture, Sculpture, Gravure, Lithographie et Architecture des Artistes vivants, exposés au Palais des Champs-Élysées*, Paris, Charles de Morgues, Frères, 1859, pp. ix, x. See Rewald 1961, p. 31.
12. Théophile Gautier, "De l'Art moderne," *L'Artiste*, X (1853), p. 135 ff; here quoted from Sloane, p. 21.
13. Thomas Couture, *Conversations on Art Methods*, trans. by S.E. Stewart, New York, Putnam, 1879, pp. 176-77.
14. Charles Baudelaire, *Salon de 1846*, Paris, Michel Lévy Frères, 1846, here quoted from *Mirror of Art*, trans. and ed. by Jonathan Mayne, New York, Doubleday, 1956, pp. 127-28.
15. Charles Baudelaire, *Le Peintre de la vie moderne*, Geneva, La Palatine, [1943], p. 37.
16. See p. 61.
17. Moore 1886, p. 141.
18. Moore 1886, p. 90.
19. See pp. 145-147.
20. Stéphanie Mallarmé, "Le Jury de Peinture pour 1874 et M. Manet," *La Renaissance artistique et littéraire*, 12 April 1874, reprinted in *Oeuvres complètes*, Paris, La Pléiade, 1945, pp. 695-700. "The Impressionists and Édouard Manet," *Art Monthly Review*, I (1876), pp. 117-121, reprinted in French translation in *La Nouvelle Revue française*, VII (1959), pp. 375-85, extensively discussed in Harris, *Art Bul.*, 1964.
21. See pp. 175-177.
22. Henri Mondor, *La Vie de Mallarmé*, (2 vols.), Paris, Gallimard, 1941, pp. 355, 356.
23. Mondor, *La Vie*, p. 145.
24. Mallarmé, *La Renaissance*, 1874, here quoted from Hamilton, p. 183.
25. Henri Matisse, *La Grande Revue*, 25 Dec. 1908, trans. by Margaret Scolari, 1931, here quoted from Alfred H. Barr, Jr., *Matisse*, New York, Museum of Modern Art, 1951, p. 119.
26. Mallarmé, *Art Monthly Review*, 1876, p. 119, here quoted from H, p. 218.
27. See Elizabeth Holt, *A Documentary History of Art*, (2 vols.), New York, Doubleday, 1958, I, 170-73, 209-10.
28. Aaron Scharf, "Painting, Photography, and the Image of Movement," *Burlington Magazine*, CIV (1962), p. 190.
29. Paul Mantz, "Salon de 1863," *Gazette des Beaux-Arts*, XIV (1863), p. 383.
30. See DeL, text.
31. Henri Matisse, *L'Intransigeant*, 25 Jan. 1932, here quoted from Florisoone, p. 122.
32. Wertheim Collection, New York.
33. Proust, pp. 89-90.

Chronology

- 1831 18 Jan. Marriage of Auguste Manet, Chief of Personnel, Ministry of Justice, age 34, and Eugénie-Désirée Fournier, age 20, daughter of a French diplomat who had taken part in Maréchal Bernadotte's accession to the Swedish throne.
- 1832 23 Jan. Birth of their first son, Édouard, in Paris at 5, rue des Petits Augustins. Baptism in Saint Germain-des-Prés on 2 Feb.
- 1833 21 Nov. Birth of Eugène Manet.
- 1835 16 March. Birth of Gustave Manet.
- 1839 Édouard begins his schooling as day student with Canon Poiloup in Vaugirard, then a suburb of Paris.
- 1842 Édouard enters the Collège Rollin where he meets Antonin Proust. Édouard decorates his notebooks with drawings and his uncle persuades the headmaster to allow him to take a course in drawing.
- 1848 July. His course completed, Manet wishes to go to art school. His father wants him to study law. They decide he will enter the Naval Academy but, being poorly prepared, he fails the examinations. Failing candidates are allowed to try again after six months at sea on a training ship. On 9 Dec. Manet sets sail for Brazil on the *Havre et Guadeloupe*.
- 1849 Manet writes numerous letters to his family (*Lettres de Jeunesse*, 1929) telling them of the regimen, of the pleasures of the voyage (there is a piano on board), of his two colorful months in Rio de Janeiro. During the trip he makes cartoons for the officers. He writes his cousin, Jules de Jouey, of his enthusiasm for the new French government.
- 13 June, he returns to Le Havre. In July he fails his examinations a second time and his naval career is ended.
- 1850 Jan. Manet enters the studio of Thomas Couture, followed soon after by Antonin Proust. He also works at the Académie Suisse in the evenings and in the Fontainebleau Forest on Sundays. Proust later recalls this period in his *Souvenirs*.
- 1852 29 Jan. Birth of Léon-Édouard Leenhoff, son of Suzanne Leenhoff, a young Dutch woman who has been giving piano lessons in Manet's home. Suzanne pretends the boy is her younger brother, but on two occasions she legally recognizes him as her son, giving the father's name as Koëlla.

- 1853 Autumn. Manet travels to Venice and perhaps Florence with his brother, Eugène.
- 1856 Manet makes his last payment to Couture in February and probably leaves the studio soon after. He continues to seek out Couture's advice. Together with Albert de Balleroy, a successful young animal painter, he rents a studio in the rue Lavoisier.
- During this year Manet travels to Belgium, Holland, Germany, Austria and Italy.
- 1857 Manet meets Fantin-Latour in the Louvre where he works copying the masters. He receives permission from Delacroix to copy *Dante and Virgil in Hell* (cat. no. 3) in the Luxembourg.
- 1859 *The Absinthe Drinker* is Manet's first offering to the Salon. It is refused, Delacroix having cast the only vote in its favor.
- 1860 Manet moves to a new studio in the rue de la Victoire. After the tragic suicide of Alexandre, the boy who helped him in the studio and modeled for several works, he moves again to the rue de Douai.
- His friendship with Baudelaire begins.
- 1861 Manet sends *Portrait of M. and Mme Manet* and *The Spanish Singer* to the Salon. Both are accepted and he is awarded an Honorable Mention for the latter. He is praised by the critic Théophile Gautier.
- Degas and Manet meet in the Louvre.
- The Galerie Martinet, 26, Boulevard des Italiens, begins to show Manet's paintings.
- 1862 Moves to 81, rue Guyot.
- 12 Aug. Don Mariano Camprubi's company of Spanish ballet dancers opens at the Hippodrome. The prima ballerina, Lola de Valence, and other members of the company pose for Manet in Alfred Stevens' studio.
- The Société des Aquafortistes, founded in August, shows etchings in Cadart's shop, 66, rue de Richelieu. Their first fascicule appears in September and includes Manet's *The Gypsies* (cat. no. 32).
- 25 Sept. Death of Manet's father.
- Oct. Cadart produces a portfolio of eight etchings by Manet. There are few sales.

- 1863 1 March. A show of more than fourteen works by Manet is opened at Martinet's gallery.
- April. Manet sends to the Salon *Le Déjeuner sur l'herbe*, *Mlle Victorine in the Costume of an Espada* (cat. no. 50), and *Young Man in the Costume of a Majo*. Rejected, these paintings are subsequently hung in the Salon des Refusés which opens in May.
- 28 Oct. Édouard Manet and Suzanne Leenhoff are married in Zalt Bommel, Holland.
- 1864 *Christ with Angels* and *Episode in the Bullfight* (see cat. no. 59) accepted at the Salon. Fantin-Latour shows his *Homage to Delacroix* which includes a portrait of Manet.
- 19 June. The Union *Kearsarge* sinks the Confederate *Alabama* off Cherbourg. By July Manet has completed a painting of the battle which is hung in Cadart's window (cat. no. 62).
- Nov. Manet moves to a new apartment, 34, Grand'rue des Batignolles but he continues working in his studio in the rue Guyot.
- 1865 Feb. Manet shows nine canvases at Martinet's gallery.
- April. He sends the *Olympia* and the *Christ Mocked* (cat. no. 71) to the Salon. Both are accepted but both receive harsh criticism. In June the *Olympia* is rehung in a poor position high on the walls but it continues to draw crowds.
- Aug. Manet makes a trip to Spain where he meets Théodore Duret. From Spain he writes to Fantin-Latour of his enthusiasm for Velásquez.
- 1866 April. *The Fifer* and *The Tragic Actor* are refused by the Salon, but Manet puts them on display in his studio.
- Antoine Guillemet, who later appears in Manet's *Balcony*, takes Zola to visit Manet.
- 7 May. Zola's first article on Manet in *L'Événement* praises the artist and wins protests from the subscribers. A second article in the same vein costs Zola his job with the paper.
- 1867 1 Jan. Zola publishes a long article on Manet in *La Revue du XIX^e Siècle*. The article is republished in May in book form.
- Manet sends nothing to the Salon.
- May. The Paris World's Fair opens with an unusually conservative Exhibition of French paintings. At his own expense, Manet shows fifty paintings in a temporary building on the place de l'Alma near Courbet's private pavilion. The crowds come to laugh.

19 June. The Emperor Maximilian is executed in Mexico and Manet begins working on several versions of the subject (cat. nos. 84, 85, 86).

Summer at Boulogne, then Trouville.

1 Sept. Baudelaire dies.

1868 April. The *Portrait of Zola* and *Woman with a Parrot* are accepted for the Salon but badly hung.

July. First to Boulogne, then to London.

Aug. Berthe Morisot begins working with Manet. Already an able painter, she is more a colleague than a student.

1869 May. Manet shows the *Luncheon in the Studio*, the *Balcony* and some etchings at the Salon.

During the year Éva Gonzalès becomes Manet's pupil and poses for two portraits.

1870 23 Feb. Manet and Duranty fight a duel over a minor dispute. They are reconciled soon after.

5 May. Duranty writes a favorable article in the *Paris-Journal*.

May. *Portrait of Éva Gonzalès* and *Music Lesson* shown in the Salon. Fantin-Latour exhibits *A Studio in the Batignolles*, showing Manet painting Zacharie Astruc surrounded by Zola, Monet, Renoir, Sisley and Bazille. The work is seen as a manifesto of a new school.

19 July. Outbreak of the Franco-Prussian War.

Sept. Manet's family leaves Paris for the safety of the Pyrenees. He is commissioned as a lieutenant and serves with Degas in the artillery of the National Guard. Some of his letters to his family are carried from besieged Paris by balloon.

1871 28 Jan. Armistice.

12 Feb. Manet leaves Paris to join his family at Oloron-Sainte-Marie. From there they go to Bordeaux and Arcachon.

May. Manet returns to Paris to find his studio on the rue Guyot half destroyed. He quickly rents a place on the rue de Saint-Pétersbourg.

Aug.-Sept. Exhausted, Manet takes his family to Boulogne, returning to Paris in late September.

Nov. or Dec. Alfred Stevens takes Manet's *Port of Boulogne by Moonlight* and *The Salmon* (cat. no. 101) in order to try to sell them for him. Paul Durand-Ruel sees the works at Stevens' studio and buys them.

- 1872 Jan. Durand-Ruel visits Manet's studio and buys 24 paintings for 35,000 francs. He returns a few days later to buy other works which Manet has recalled from various friends. Sources disagree on the details of these sales (see M-N 1926, I, 132-34; Venturi, II, 189-92).

May. At the Salon Manet exhibits *The Battle of the Kearsarge and the Alabama* (cat. no. 62) which had already been shown in Cadart's and at Manet's exhibition of 1867. The painting receives mixed criticism.

Manet moves to a better studio on the rue de Saint-Pétersbourg.

Summer. Trip to Holland.

- 1873 *Repose* (cat. no. 106) and the *Le Bon Bock* (cat. no. 120) are accepted at the Salon and the latter is received with enthusiasm.

Summer. At Berck-sur-mer.

Manet and Mallarmé meet and become fast friends.

18 Nov. Manet sells five important works to Faure (M-N 1926, II, 11).

- 1874 April. *The Swallows* and the *Ball at the Opera* are rejected from the Salon while the *Railroad* and a watercolor of Polichinelle are accepted.

12 April. Mallarmé's article, "Le Jury de peinture pour 1874 et M. Manet," appears in *La Renaissance*.

15 April. Opening of the first impressionist show in the studio of the photographer Nadar. Manet takes no part.

Manet summers at Gennevilliers and Argenteuil where Monet is working.

22 Dec. Marriage of Berthe Morisot and Eugène Manet.

24 Dec. The editor Poulet-Malassis writes Manet that Bracquemond has just finished an *ex libris* he has designed showing a bust of Manet on a herm with the motto *Manet et Manebit*. The *ex libris* is later included in the 1890 portfolio.

- 1875 April. Manet shows *Argenteuil* at the Salon and receives mixed criticism.

Sept. Trip to Venice where he paints the Grand Canal (cat. nos. 126, 127).

1876 The Salon jury refuses *Le Linge* and the portrait of Marcellin Desboutin entitled *The Artist*. From 15 April to 1 May Manet shows these two works and the *Olympia* in his studio. The show becomes an event of the season and receives favorable criticism.

Aug. At Fécamp in Normandy.

Sept. Mallarmé publishes an article on Manet in English in the *Art Monthly Review*. Manet paints the writer.

1877 Manet offers *The Actor Faure as Hamlet* and *Nana* to the Salon. The latter is thought too 'free' and is rejected. *Nana* is shown in Giroux' curio shop on the rue des Capucines and crowds stand in line to see the painting.

1878 The Salon jury is extremely conservative and Manet decides not to submit anything. Knowing he has little chance of exhibiting in the Exposition Universelle, he withdraws his works from that jury as well.

6 June. Hoschedé sale at the Hôtel Drouot a catastrophe for the market of Impressionist works. Five Manets are sold at low prices.

Faure buys more paintings from Manet.

July. Manet's landlord refuses to renew his lease because of the public exhibition he held in the studio in 1876 and Manet regretfully moves to a new studio at 77, rue Amsterdam (see cat. nos. 142, 143).

1879 Manet shows *Boating* (cat. no. 125) and *In the Conservatory* (cat. no. 163) in the Salon.

April. Manet writes the Prefect of the Seine and the President of the Municipal Council suggesting a plan to decorate the rebuilt Hôtel-de-Ville with scenes of the public and commercial life of the day. He receives no answer.

June. Zola writes a somewhat unfavorable review for a Russian journal. A translation of part of the article appears in *Revue politique et littéraire* and another journal announces that Zola has broken with Manet. Zola writes Manet saying his article was incorrectly translated and Manet requests that Zola's letter be made public. It appears in *Le Figaro* and the incident is closed.

Mid-Sept. to late Oct. Manet, suffering from what he believes to be rheumatism but is probably locomotor ataxia, takes six weeks of treatment at Bellevue. Here he meets Émile Ambre and begins her portrait (cat. no. 166).

8 Oct. Émile Ambre leaves for an American tour taking Manet's *The Execution of the Emperor Maximilian* with her.

- 1880 The Gallery La Vie Moderne gives a series of benefit shows. Manet exhibits painted tambourines and later decorated ostrich eggs.
- April. Manet has a one-man show at La Vie Moderne. *Portrait of Antonin Proust* and *Chez le père Lathuille* shown in the annual Salon.
- July. Manet rents a villa at Bellevue where he undergoes further treatment for his ailment. He returns to Paris in late September.
- Henri Rochefort is pardoned on 21 July and returns to France. In Nov. Manet begins working on his portrait and paintings of his escape from the prison island (cat. nos. 170, 171, 172).
- 1881 Manet sends the portraits of *Rochefort* and of *Pertuiset* to the Salon. The latter wins him a second-class medal and makes him *hors concours*.
- 14 May. Sale at the Hôtel Drouot for the benefit of the musician Cabaner. Manet sends the *Suicide* which only brings 65 francs.
- Summer. In a rented villa at Versailles. In a letter to Mallarmé on 30 July Manet says he is not happy about the state of his health.
- 14 Nov. Antonin Proust becomes Minister of Art.
- 30 Dec. Manet is made a Chevalier of the Legion of Honor despite the fact that the President of the Republic refuses to sign the nomination.
- By the end of the year Manet is quite ill.
- 1882 *The Bar at the Folies-Bergère* and *Spring* sent to the Salon where they are well received.
- July. Manet rents a house in Rueil.
- 1883 By April Manet is bedridden. On 20 April his left leg is amputated and on the 30th he dies. May 3 he is buried in the cemetery at Passy. His pallbearers include Monet, Fantin-Latour, Alfred Stevens, Zola, Duret and Philippe Burty. The last rites are given by Abbé Hurel. His will is registered on 19 June. On 27 Dec. an inventory of his goods is made.
- 1884 Posthumous exhibition at the École des Beaux-Arts. Zola writes the catalogue preface.

Catalogue

Author's Acknowledgements

The factual information in the catalogue entries has largely been drawn from the indispensable *catalogues raisonnés* listed in the Abbreviations. These include two unpublished works: Jean Collins Harris, *The Graphic Works of Edouard Manet*; and Alain Weiner De Leiris, *The Drawings of Edouard Manet*. Both books are important for Manet studies and have been constantly consulted in the preparation of this catalogue. Fortunately both will be published in the near future. I am particularly grateful to Mr. De Leiris for patiently providing me with the correct references in his forthcoming book to information about drawings included in this exhibition.

Mrs. Mina Curtiss has been most generous in allowing me to consult material which she has gathered in preparation for a book on Manet's life, and in giving me advice and encouragement.

Most of all I wish to thank my students at Bryn Mawr College who have shared with me an active interest in Manet over the past year. It is difficult to distinguish ideas which have been generated by the group through discussions and ideas for which I owe direct thanks to an individual. For both general interest and specific information I am indebted to Miss Susan Anderson, Mrs. Henry P. Glendenning, Miss Katherine Kilgour, Miss Carole Slatkin, Miss Caryl Snapperman and Mrs. Paul Van Buren. I particularly wish to thank Miss Mollie Faries for her work on the popular sources for *Lola de Valence*, and for spending a week of her vacation in tedious work on bibliographical details.

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A. C. H.

Notes to the Catalogue

Common English titles are given, followed by common French titles in parentheses, followed by the title actually used by Manet in square brackets.

*Work will be shown in Philadelphia only.

†Work will be shown in Chicago only.

All sizes are given height before width.

Figure numbers refer to illustrations of works not in this exhibition.

Key to the abbreviations for sources cited throughout the catalogue can be found on pp. 200-207.



1

1. "Self-Portrait" after Tintoretto [Portrait de Manet d'après Tintoret] Musée de Dijon
Medium: Oil on canvas; 24 x 19 $\frac{3}{8}$ in.; 61 x 50 cm.
Signed lower right: Manet d'après Tintoret
Date: c. 1854 **Collections:** Gustave Manet, Paris (loaned to Paris 1884) • Eugène Manet Dec. 1884 • Eugène Spuller • Musée de Dijon, 1898
Exhibitions: Paris 1867 • Paris 1884, no. 3 • *Les Artistes français en Italie de Poussin à Renoir*, Paris, 1934 • *Kunstlerkopien*, Kunsthalle, Basel, 18 Sept. – 17 Oct. 1937, no. 100 • Marseille 1961, no. 1 • Munich 1964, no. 157 **Catalogues raisonnés:** D, no. 8 • JW, no. 5 • T'31, no. 5 • T'47, no. 3 **Bibliography:** D, 1902, p. 13 • Florisoone, p. xv • Hamilton, *Art News*, 1966, p. 110 • Jedlicka, p. 39 • M-N 1926, I, 23 and fig. 8 • Reff, p. 556 • Zola, p. 39, n. 1 • "Manet and Venice," *Burlington Magazine*, LXXVII (1945), pp. 185–87.

2. Silenium **Medium:** Etching, two states; 11 $\frac{1}{2}$ x 6 $\frac{1}{8}$ in.; 292 x 157 mm. in state I; 8 $\frac{3}{8}$ x 6 $\frac{1}{8}$ in.; 206 x 157 mm. in state II **Signed** lower left inside border: M. **Date:** 1860 **Editions:** 1890 portfolio, no. 13 • 1894 Dumont • 1905 Strölin **Catalogues raisonnés:** G, no. 4 • H, no. 3 • M-N 1906, no. 22 **Bibliography:** Bazire, p. 131 • DeL, p. 118 • D, 1902, p. 123 • Rosenthal, p. 27 • Stefano Orlandi, *Beato Angelo*, Florence, Olshki, 1964, Pl. XLI **Proof exhibited:** State II: Philadelphia Museum of Art, purchase, 1963, Harrison Fund.



3

3. "Dante and Virgil in Hell" after Delacroix The Metropolitan Museum of Art, New York, Bequest of Mrs. H. O. Havemeyer, 1929, The H. O. Havemeyer Collection **Medium:** Oil on canvas; 13 x 16 $\frac{1}{4}$ in.; 33 x 41 cm. **Not signed.** **Date:** c. 1854 **Collections:** Madame Manet, Paris • Ambroise Vollard, Paris, 1894 • Mrs. H. O. Havemeyer, New York, 1895 **Exhibitions:** *The H. O. Havemeyer Collection*, Metropolitan Museum of Art, New York, 10 March – 2 Nov. 1930, no. 80 • New York 1948, no. 1 • *Delacroix, ses maîtres, ses amis, ses élèves*, Bordeaux, 17 May–30 Sept. 1963, no. 363 **Catalogues raisonnés:** D, no. 5 • JW, no. 1 • T'31, no. 8 • T'47, no. 6 **Bibliography:** Florisoone, p. xxii • Havemeyer catalogue, p. 150 • JW, I, 20, 74 • Jedlicka, p. 39 • M-N 1926, I, 24 and fig. 9 • Beaumont Newhall, "After Delacroix," *American Magazine of Art*, XXIX (1936), pp. 580–81 • Proust, pp. 23–24 • Reff, *Art Bull.*, 1964, p. 556 • Rewald 1961, p. 25 • Tabarant, *Renaissance*, 1930, pp. 58–60 • T'47, p. 19 **Related work:** Oil, Musée des Beaux-Arts de Lyon, JW, no. 2.

Manet joined Thomas Couture's studio in 1850 and, like all serious students of his day, he soon registered to copy paintings by the masters in the Louvre. The records show that he copied a picture by Boucher in 1852 and one by Rubens in 1857, but neither of these copies is known today. On the other hand, copies exist which must have been made during his student days for which there are no records. In 1859 after Manet left Couture's tutelage he again registered to copy in the Louvre, this time as an artist rather than a student.

According to Duret, Manet thought Tintoretto's *Self Portrait* the most beautiful portrait in the world and said that he never failed to stop in front of it when he visited the Louvre. While still a student, probably about 1854, he made a copy of the painting (cat. no. 1). He was obviously interested in Venetian techniques having made several copies of works by Titian as well. He also worked from Italian artists of very different character. During his trip to Italy in 1856, he made a number of drawings after works by Fra Angelico in the monastery of San Marco in Florence. For his etching *Silentium* (cat. no. 2) he drew the figure of Saint Peter Martyr from a fresco in the cloister. Since the Dominican rule forbade speaking in the dormitories, corridors and the cloister, the painting of the saint with his finger to his lips served as a reminder for the monks. Manet followed the pose of the figure fairly faithfully (it appears in reverse in the print) but he omitted the martyr's palm, the halo, and the blood on the saint's forehead.

In the 1850's Delacroix was the hero of the rebellious young artists, and Manet and Antonin Proust were both anxious to meet him. According to Proust, they decided on the pretext of requesting permission to copy Delacroix's *Dante and Virgil in Hell*. "Delacroix received us . . . with perfect grace. He questioned us on our preferences and he told us his: 'Rubens is god'." Manet copied the *Dante and Virgil* not once but twice; a finished copy is in the Musée des Beaux-Arts at Lyons, a smaller and freer version is owned by the Metropolitan Museum in New York (cat. no. 3). This small painting is essentially a study in Delacroix's general treatment of composition and color but it still betrays Couture's working methods in the application of paint. It is obvious that Manet understood the rosy relationships of Delacroix's color, but it is obvious, too, that he later rejected this kind of coloristic treatment in favor of the drier harmonies of Spanish painting.

It was probably in 1855 that Manet made a copy in watercolor of *The Little Cavaliers* in the Louvre, a painting now attributed to Mazo, but then believed to be by Velázquez. This seems to be the first evidence of his lasting interest in the Spanish master. The watercolor was followed by an oil sketch, and Manet's etching of the subject (cat. no. 4) is probably based on this second painting. Rosenthal noticed the painterly handling of tone and described how the figures are so bathed in light and air that some of them seem to dissolve. Proust recounts an incident which reflects Manet's interest in light qualities. On first seeing *The Little Cavaliers* in the Louvre, Manet is supposed to have said, "Ah that's clean . . . How one is disgusted with all the stews and gravies!"



4. "The Little Cavaliers" After a Painting Attributed to Velázquez [Les Petits cavaliers d'après Velázquez] Medium: Etching, four states; $9\frac{3}{4} \times 15\frac{1}{2}$ in.; 248 x 393 mm. Not signed. Date: 1860 Editions: 1862 portfolio (third state), no. 2 • 1874 portfolio (third state) • 1890 portfolio (fourth state), no. 7 • 1894 Dumont • 1905 Strölin Exhibitions of proofs from this plate: Paris 1867 • Paris 1884, no. 160 Catalogues raisonnés: G, no. 8 • H, no. 5 • M-N 1906, no. 5 Bibliography: DeL, pp. 193–94, 304 • Florisoone, pp. xix, xx • JW, I, 76, 115, no. 7 • Proust, p. 24 • Richardson, p. 118 • Rosenthal, GBA, 1925, pp. 203, 212 • Rosenthal, pp. 54, 142 • Sandblad, pp. 37–40 • T'47, pp. 18–19 Related works: Oil, JW, no. 7 • Watercolor, Private Collection, DeL, no. 146, T'47, no. 541 Proofs exhibited: a. State II:* Bryn Mawr College, Bryn Mawr, Pa. Collection: Howard L. Gray b. State II:† The Art Institute of Chicago.

5. "The Infanta Margarita" after Velázquez [L'Infanta d'après Velázquez] Medium: Etching, one state; $9\frac{1}{4} \times 7\frac{1}{2}$ in.; 230 x 190 mm. (plate) • $6\frac{1}{4} \times 5\frac{1}{4}$ in.; 163 x 148 mm. (composition) Not signed. Date: 1860–61 Editions: 1874 portfolio • 1890 portfolio, no. 6 • 1894 Dumont • 1905 Strölin Exhibition of proofs from this plate: Paris 1884, no. 157 Catalogues raisonnés: G, no. 6 • H, no. 14 • M-N 1906, no. 14 Bibliography: JW, I, 75 • M-N 1926, I, 36 • Reff, Art Bul., 1964, p. 556 • Rewald 1961, 55 • Rosenthal, p. 31, n. 1; p. 54 • T'47, p. 37 Related work: Watercolor, DeL, no. 142, T'47, no. 550 Proof exhibited: National Gallery of Art, Washington, Rosenwald Collection Collections: Claude Schaefer • Lessing J. Rosenwald.



6. "Philip IV" after Velázquez Medium: Etching, eight states; $14 \times 9\frac{1}{4}$ in.; 355 x 235 mm. (plate) • $12\frac{1}{4} \times 7\frac{3}{4}$ in.; 313 x 197 mm. (composition) Signed: In the fifth state, outside the framing line, left: Velasquez pt; right: éd. Manet sc. Sixth state in center: Philippe IV roi d'Espagne Seventh state, previous letters removed and at the left in Manet's hand: éd. Manet d'après Velasquez Date: 1860–61 Editions: 1862 portfolio, no. 3, sixth state Exhibitions of proofs from this plate: Salon des Refusés, Paris 1863 • Paris 1867 • Paris 1884, no. 159 Catalogues raisonnés: G, no. 7 • H, no. 15 • M-N 1906, no. 6 Bibliography: DeL, no. 154 • JW, I, 76 • M-N 1926, I, 36, and fig. 33 • Rosenthal, p. 54 Related work: Drawing, Louvre, Paris, DeL, no. 151 Proofs exhibited: a. State II: The Maryland Institute, Baltimore (Lucas Collection) by courtesy of The Baltimore Museum of Art Collection: George A. Lucas b. State VIII: (M-N VI, G VII): Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: S. P. Avery.

According to the Louvre catalogue of 1853, the painting from which Manet's copies were made showed thirteen Spanish painters including Velázquez' own self portrait. Sandblad thinks that Manet's inclusion of his self portrait in the *Concert in the Tuileries* (The National Gallery, London) may well have been inspired by this belief. He also regards *The Little Cavaliers* as one of the several sources for the composition of *Concert in the Tuileries* (fig. no. 2).

Degas told Moreau-Nélaton of his first meeting with Manet. He had registered to copy Velázquez' *Infanta Margarita* in the Louvre in 1859 and he was drawing the figure directly on his etching plate when Manet arrived and remarked, "You'll be lucky if you can pull that off!" At that time Manet had none of Degas' facility with the print media. For his copy of the same figure, he made first an oil, which has now disappeared, then a watercolor, and finally a somewhat labored etching (cat. no. 5). According to Moreau-Nélaton it was included in the 1874 portfolio but the title does not appear in the list for the first frontispiece (cat. no. 131) nor in the slightly different list on the preparatory watercolor (cat. no. 130). The final frontispiece has no list and the exact content of the portfolio is subject to some doubt.

Manet also made a drawing and then an etching (cat. no. 6) after the painting of Philip IV in the Louvre. The painting is actually a copy of Velázquez' portrait in the Prado in Madrid, a fact which Manet apparently realized when he saw the original in Spain. In a letter to Fantin-Latour praising the marvels of Velázquez' work, he wrote, "The standing portrait which we have in the Louvre is not by him." Manet's etching after the painting is a quite literal copy and he inscribed on the plate "Velasquez pt" (painter) "Manet sc" (engraver) repeating the common formula used by print makers who made copies for publication. Goya had made an etching after the Prado's *Philip IV*, and Manet probably knew the print. Just as Goya darkened and enriched his etching in its second state, so Manet used the eight states through which he worked his plate to explore the light-dark relationships within the composition by subtle modifications.





7 (see color plate)

7. Scene in a Spanish Studio (Scène d'atelier espagnol) [Vélasquez peignant] Galerie Lorenceau, Paris Medium: Oil on canvas; 18 $\frac{1}{8}$ x 15 in.; 46 x 38 cm. Not signed. Date: 1860 Collections: Studio Inventory, no. 57 • Paris sale 1884, no. 46 • Jacques-Émile Blanche, Paris, 1884 Exhibitions: *D'Après les Maîtres*, Bernheim-Jeune, Paris, 18–30 April 1910, no. 106 • Jacques-Émile Blanche, *his Art and his Collection*, Leicester Gallery, London, May–June 1939, no. 61 • Marseille 1961, no. 4 Catalogues raisonnés: D, no. 27 • JW, no. 9 • M-N ms., no. 8 • T'31, no. 36 • T'47, no. 30 • Lochard 1883, no. 30 Bibliography: Babelon, *Clavileño*, 1952, p. 17 • JW, I, 107 • Meier-Graefe, p. 321 • Sandblad, p. 37 • T'47, p. 37.



8. The Absinthe Drinker [Buveur d'absinthe] National Gallery of Art, Rosenwald Collection Medium: Watercolor; 14 x 10 in.; 35.5 x 25.4 cm. (sheet) • 11 $\frac{1}{8}$ x 7 $\frac{1}{2}$ in.; 29 x 19 cm. (sight) Red studio stamp lower center: E. M. Date: 1859 Collections: Auguste Pellerin Sale, Hôtel Drouot, Paris, 7 May 1926, no. 38 • Jerome Stonborough Sale, Parke-Bernet, New York, 17 Oct. 1940, no. 15 • Lessing J. Rosenwald Exhibitions: *19th Century French Drawings*, California Palace of the Legion of Honor, San Francisco, 8 March–6 April 1947, no. 70 • Baltimore 1962, no. 1 Catalogues raisonnés: DeL, no. 147 • T'31, aquarelles no. 9 • T'47, no. 549 Bibliography: Florisoone, pp. xiv, xix, xxiii, pl. 6 • Hamilton, pp. 23–24, 29–30 • JW, I, 116, no. 24 • M-N 1926, I, 24–27 • Proust, pp. 32–35 • T'47, pp. 28–30 Related works: Oil, Ny Carlsberg Glyptotek, Copenhagen, JW, no. 24 • Wash drawing, Hill-Stead Museum, Farmington, Conn., DeL, no. 147a • Etching, cat. no. 9 • Figure used again in *The Old Musician*, 1862, National Gallery of Art, Washington, JW, no. 44.

7

In the inventory made after Manet's death the painting usually known as *Scene in a Spanish Studio* (cat. no. 7) was listed as *Velásquez Painting*, and it is clear that Manet intended it as an homage to the great Spaniard. The seated figure of the artist may derive from Velásquez' self portrait in *Las Meninas*, and on the easel is the very painting that Manet had copied in oil, watercolor, and etching, *The Little Cavaliers*. The fact that this picture was not by Velásquez is of little importance since Manet thought that it was. Not only does *The Little Cavaliers* appear in the painting, but the figures surrounding the seated artist are clearly variations of the elegant cavaliers.

Although this interior scene is overtly related to Spanish painting and to Velásquez in particular, the spatial distribution and the lighting are reminiscent of Flemish and Dutch genre of the same period, especially the work of David Teniers. Throughout the 1860's Manet seems to have delighted in collecting and conflating similar images and there is always the possibility that other close sources will be found.



Fig. 1. *The Old Musician*, National Gallery of Art, Washington, D. C. (Chester Dale Collection).

8-10

In the winter of 1858-59 Manet painted a ragpicker named Collardet whom he had frequently seen near the Louvre in his battered top hat and *talma*, or opera cloak. Antonin Proust, who had been a student with Manet, tells of Couture's visit to Manet's studio to see the work. "An absinthe drinker? How can one paint such an abomination. My poor friend, *you* are the absinthe drinker. It is you who has lost your moral values." The repetition of this story has established the general belief that Manet's subject was a shocking and unusual one, drawn from modern life, presented with blunt realism, and devoid of moral responsibility. A poem in Baudelaire's *Les Fleurs du mal* describing a similar figure had already been found disturbing by the public, probably more for its tone than the subject matter itself. Actually the majority of the paintings in the Salons of the late 1850's were of genre subjects and they included studies of beggars, drunks, and ragpickers, as well as musicians, artists, peasants, and other types. About 1840 a popular series of *études des mœurs* had begun. Entitled *Les Français peints par eux-mêmes*, it illustrated "types" of ordinary people with essays written by a variety of authors and prints made by several artists including Garvini, Daumier, Meissonier, and earlier men such as Callot. A chapter is devoted to ragpickers. Although the group is described as monstrous and ignoble, the author writes at length of a dignified ragpicker named Christophe who was called "philosopher" and who had been painted many



9b



9d

9. The Absinthe Drinker [Buveur d'absinthe] Medium: Etching, three states; $11\frac{1}{8} \times 6\frac{5}{8}$ in.; 289 x 161 mm. (plate) • $9\frac{3}{4} \times 5\frac{1}{4}$ in.; 248 x 146 mm. (composition) Signed in plate upper right: éd. Manet Date: 1861–62 Editions: 1862 portfolio, no. 5, second state. The third state was reissued by Porcabeuf who then cancelled the plate Exhibition of proof from this plate: Paris 1884, no. 158 Catalogues raisonnés: G, no. 9 • H, no. 16 • M-N 1906, no. 8 Bibliography: JW, I, 76, 116, no. 24 • M-N, I, 1926, 24–27 • Proust, pp. 32–35 • Rosenthal, pp. 50, 61, 70, 115 • T'31, no. 27 • T'47, p. 54 Proofs exhibited: a. State I: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations b. State II* (G II, H II, M-N 1906 I): Philadelphia Museum of Art Collection: Carl Zigrosser, gift to the Museum, 1965 c. State II† (G II, H II, M-N 1906 I): The Art Institute of Chicago d. State III (G III, H III, M-N 1906 I): The Art Institute of Chicago.



10. The Little Girl [La Petite Fille] Medium: Etching, two states; $8\frac{1}{4} \times 4\frac{1}{2}$ in.; 210 x 114 mm. Signed upper left: éd. Manet Date: 1862 Editions: 1862 portfolio, no. 8 • 1874 portfolio • 1890 portfolio, no. 15 • 1894 Dumont • 1905 Strölin Exhibition of proof from this plate: Paris 1884, no. 155 Catalogues raisonnés: G, no. 25 • H, no. 19 • M-N 1906, no. 12 Bibliography: Bazire, p. 17 • M-N 1926, I, 39 • Rosenthal, pp. 64, 142–43 Proofs exhibited: a. State II: Philadelphia Museum of Art, purchase, 1941, McIlhenny Fund b. State II:† The Art Institute of Chicago.

times. On another page, a drawing by Traviès shows a stooped but dignified old man wearing a top hat, and a second illustration of a swaggering young man is entitled *Le Chiffonnier philosophe*. The tradition of the beggar-philosopher is an old one and one which was very common in seventeenth-century Spain. The treatment of the background of *The Absinthe Drinker* and the use of an object lying on the ground as a kind of attribute of the figure may well have derived from Spanish art. Manet later painted two philosophers and another ragpicker (cat. nos. 74, 75, 76) which are perhaps more directly related to Spanish painting. When he made a list in his notebook of the paintings which Durand-Ruel bought from him in 1872, Manet referred to the two *Philosophers*, *The Ragpicker*, and *The Absinthe Drinker* as "Four Philosophers."

There are several studies related to Manet's oil painting. A drawing in the Hill-Stead Museum is probably a preparatory work. The oil is slightly more simplified in its summary treatment of details of face and clothing. Manet often made prints after his paintings and used watercolors or drawings as intermediate steps to further simplify the format before putting the design on the plate. The watercolor of *The Absinthe Drinker* from the Rosenwald Collection in the National Gallery (cat. no. 8) may represent such a step, reducing the size of the painting and providing the essential shape of the silhouette. The grey-pink colors, however, are completely different from the painting, the first drawing, and the prints, all of which are considerably darker. De Leiris rightly stresses the fact that even drawings intended as preparation for other works are always complete in an aesthetic sense, and we can easily multiply the examples of Manet's explorations of the possibilities of changes in light and coloristic handling of the same motif. The etching of *The Absinthe Drinker* (cat. no. 9) shows three different stages of such an exploration. The first state has a crisp linear quality and is lighter in tone than the oil. The second more nearly approximates the color of the painting, and this is the state in which the work was published in 1862. By heavy application of aquatint, Manet brought the third state to an entirely new kind of expression, dark and dramatic.

The figure of *The Absinthe Drinker* appears again incorporated into a large painting of 1862 called *The Old Musician* (fig. no. 1). The model for the little girl holding a baby to the far left of the picture was probably one of the beggar children from a slum near Manet's studio called "Little Poland," another example of his interest in picturesque genre. Fascinated by the image, Manet repeated it again in an etching (cat. no. 10) which reverses the figure and omits the legs and feet. The patches of light on the girl's neck and the baby's head appear in the same places in the etching as in the oil but the rendering with the small marks of the stylus creates a luminous quality unlike the density of Manet's application of oil paint at this period. Except for Rosenthal's book on Manet's prints, no published work has seriously considered the effect of Manet's graphic technique on his subsequent painting style. Yet we see repeatedly that he explored, not only compositional arrangements, but effects of light and shade in his etchings in advance of similar "impressionistic" treatment in his oils.



11

11. Fishing at Saint-Ouen (La Pêche) The Metropolitan Museum of Art, New York, purchase, 1957, Mr. and Mrs. Richard J. Bernhard Fund **Medium:** Oil on canvas; $30\frac{3}{4} \times 48\frac{1}{2}$ in.; 76.8 x 123.2 cm. **Signed** lower left in Madame Manet's hand: éd. Manet **Date:** 1860–61 **Collections:** Eugène Manet, Paris, until 1885 • Madame Édouard Manet, Paris, 1885–97 • Durand-Ruel, Paris, 1897–1950 • Jean d'Alayer d'Arc, Société Artistique Georges V, Paris, 1950–c. 1956 • Sam Salz, New York **Exhibitions:** Paris 1867, no. 50 • Berlin 1928, no. 5 • Paris 1928, no. 15 (?) • Paris 1932, no. 14 • *Esposizione Biennale Internazionale d'Arte*, XIX, French Pavilion, Venice, 1934, no. 1 • *Golden Gate International Exposition: Art*, Palace of Fine Arts, San Francisco, 1940, no. 274 **Catalogues raisonnés:** D, no. 33 • JW, no. 30 • M-N ms., no. 22 • T'31, no. 35 • T'47, no. 29 *Lochard* no. 320 **Bibliography:** Bazin, *L'Amour de l'Art*, 1932, pp. 153–55, 163 • Florisoone, 1947, pp. xv, xvii, xxiii, pl. 11 • Jamot, *GBA*, 1927, pp. 37–42 • JW, I, 6, 57–59 • Meier-Graefe, pp. 123–24 and pl. 59 • M-N 1926, I, 29–30 and fig. 16 • Rewald 1961, p. 128 • C. de Sainte-Croix, "Edouard Manet," *Portraits d'hier*, XIX, 15 Dec. 1909, p. 21 • Sandblad, pp. 42–45, 80–91, 95 • T'47, pp. 34, 35, 36, 61, 524.

12. The Travelers (Les Voyageurs) Medium: Etching, one state; $9 \times 11\frac{7}{8}$ in.; 228 x 302 mm. **Not signed.** **Date:** 1860 **Editions:** none **Catalogues raisonnés:** G, no. 1 • H, no. 4 • M-N 1906, no. 70 **Bibliography:** Rosenthal p. 145, n.l. • T'47, p. 34 **Proof exhibited:** Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations **Collection:** S. P. Avery **Exhibition:** New York 1919.



13.

13. Fishing (La Pêche) Museum Boymans-van Beuningen, Rotterdam **Medium:** Watercolor over traces of pencil; $8\frac{1}{4} \times 11\frac{3}{8}$ in.; 210 x 290 mm. **Not signed.** **Date:** 1859–61 **Collections:** Camille Pissarro, Paris, no. 34 in inventory made by his family in 1904 (Sale, Galerie Georges Petit, Paris, 3 Dec. 1928, no. 68) • Paul Cassirer, Berlin • F. Koenigs, Haarlem • Given by D. G. van Beuningen to the Museum Boymans Foundation in 1940 **Exhibitions:** *Ein Jahrhundert Französischer Zeichnung*, Paul Cassirer, Berlin, Dec. 1929–Jan. 1930, no. 83 • *Fransche Impressionisten* Frans Hals Museum, Haarlem, 1935 • *Teekeningen van Fransche Meesters: 1800–1900*, Stedelijk Museum, Amsterdam, Feb.–March 1946, no. 127 • *Het Franse Landschap: van Poussin tot Cézanne*, Rijksmuseum, Amsterdam, 18 March–4 June 1951, no. 187 **Catalogues raisonnés:** DeL, no. 143 • T'31, aquarelles no. 46 • T'47, no. 595 **Bibliography:** T'47, p. 219.

It is not easy to chart the early development of Manet's *oeuvre*. The common practice for a young artist, even after his student days, was to make copies from the masters. Apparently while still making such literal copies, Manet had begun entirely original works like *The Absinthe Drinker*, and works which, perhaps, stand between these two extremes, being inventions partly dependent on the masters and partly on observations of nature. A number of works of interest fall into this category, most of them scenes of figures in a landscape setting, and most of them painted in 1859 and 1860. Just as Manet's interest in *The Little Cavaliers* (cat. no. 4) led to later compositions such as *Concert in the Tuileries* (see p. 61), his explorations in watery landscapes provided the point of departure for his major composition *Luncheon on the Grass*.

Manet's family owned some property outside of Paris at Ile Saint-Ouen near Gennevilliers. The background of the oil painting called *Fishing at Saint-Ouen* (cat. no. 11) is probably based on sketches made along the banks of the Seine in this area. Its organization and handling, however, betray Manet's interest in a variety of approaches to landscape and the remarkable store of pictorial images which he already could draw on in forming original compositions. Paul Jamot pointed out a strong dependence on a landscape with fishermen by Annibale Carracci which hangs in the Louvre. Bazin noted a direct relationship with two paintings by Rubens, *The Castle Garden* in Vienna, supplying the two figures to the far right, and *The Landscape with the Rainbow* in the Louvre, supplying the general outlines of the landscape and the position of the rainbow in the background. Sandblad shows that Manet worked from prints and not from the paintings themselves since the images have been reversed. Manet would probably have known that the couple represented in *The Castle Garden* could be identified as Rubens and Hélène Fourment. The two figures in Manet's painting, in the same position and dressed in seventeenth-century costume, can be recognized as Manet himself with Suzanne Leenhoff—a fact which Sandblad finds a "chivalrous salute to Manet's betrothed who, in fact, came from the Netherlands."

The distant church spire in *Fishing at Saint-Ouen* appears again in *The Travelers* (cat. no. 12), which is generally thought to be Manet's first etching. A straggling peasant family moves along a road leading through a sunny expanse of landscape which seems almost an extension of the landscape in the painting. Harris notes both the possible relationship to a Ruisdael painting of the same title and stylistic similarities to landscape etchings by Whistler and Haden. Baudelaire, in his essay of 1862 entitled "L'Eau-forte est à la mode" (*Revue anecdotique*, 2 April 1862, reproduced in the *Oeuvres complètes*, Pléiade, II, 294-95), gives high praise to Whistler and mentions Manet as a beginner in the medium. It would have been natural for Manet to have fallen under the sway of his able contemporary, especially during the period when he was just becoming acquainted with the art of etching.

The small boat in the center of *Fishing at Saint-Ouen* and the figure bending over to draw up his net appear in at least two other works by Manet. An oil painting which also bears the title *Fishing* shows a somewhat similar boat



14

14. The Finding of Moses (Moïse sauvé des eaux) Museum Boymans-van Beuningen, Rotterdam Medium: Pen and brush with brown ink over pencil; 13 $\frac{3}{4}$ x 11 in.; 333 x 280 mm. Not signed. Date: c. 1859 Collections: Franz Koenigs, Haarlem • Given to the Museum Boymans Foundation by D. G. van Beuningen in 1940 Catalogue raisonné: DeL, no. 144.

15. Bather (La Baigneuse) [La Sortie du bain] Anthony Lousada, London Medium: Wash drawing; 10 $\frac{1}{2}$ x 8 in.; 26.6 x 20.3 mm. Not signed. Date: 1861 Collections: Paris sale 1884, no. 153 • Edgar Degas, Paris, 1884 • Julian Lousada, 1921 • Anthony Lousada, 1953 Exhibitions: *Pictures, Drawings, and Sculpture of the French School of the last 100 years*, Burlington Fine Arts Club, London, 1922, no. 58 • *Opening Exhibition of the Modern Foreign Gallery*, The National Gallery, Millbank (Tate), London, June–Oct. 1926 • London 1932, no. 959 Catalogues raisonnés: DeL, no. 188 • T'31 aquarelles no. 12 • T'47, no. 554 • Lochard no. 189 Bibliography: T'47, p. 44 • Waldmann, p. 18.



15

16. La Toilette [La Toilette] Medium: Etching, two states; 11 $\frac{1}{8}$ x 8 $\frac{1}{8}$ in.; 283 x 224 mm. Signed lower right in second state: M Date: 1862 Editions: 1862 portfolio, no. 6 • 1874 portfolio • 1890 portfolio, no. 8 • 1894 Dumont • 1905 Strölin Exhibition of proofs from this plate: Paris 1884, no. 155 Catalogues raisonnés: G, no. 26 • H, no. 20 • M-N 1906, no. 9 Bibliography: Bazire, p. 111 • Focillon, *GBA*, 1927, pp. 343–45 • Jedlicka, opp. p. 237 • M-N 1926, I, fig. 35 • Rosenthal, pp. 44, 50, 65–67, 132, 141 • Sandblad, pp. 95–96 and fig. 26 Related works: Oil, *La Nympe Surprise*, Museo Nacional de Bellas Artes, Buenos Aires, JW, no. 55 • Oil, *La Nympe Surprise*, Charpentier Coll., Paris, JW, no. 53 • Oil, *La Nympe Surprise*, National Gallery, Oslo, JW, no. 54 • Pencil drawing, Courtauld Institute Galleries, London, DeL, no. 183 Proof exhibited: State II (G II, H II, M-N 1906 I); Philadelphia Museum of Art Collection: Boies Penrose • Carl Zigrosser, gift to the Museum, 1965.



16

and figure in the foreground and other boats against a wooded bank behind it. Both Wildenstein and Tabarant consider this work to be a preparatory sketch for *Luncheon on the Grass* and date it 1863. The work, with its limited depth and cropped tree trunks, however, has far less relationship to the *Luncheon on the Grass* than does *Fishing at Saint-Ouen* which shows a larger view with successive planes in depth. The man in the boat can be seen again in an extraordinarily fresh wash drawing (cat. no. 13). Curiously, Tabarant groups it with several "Marines" and dates it 1873. De Leiris' proposed date of about 1859 is far more reasonable but may be slightly early. The man in the boat leaning over to draw in his net wears the same clothing and stands in a similar pose (although reversed) as the man in *Fishing at Saint-Ouen*. The watercolor could have served as a study for the painting, in combination with other sketches and the etchings after Rubens, but it might also have been made *after* the oil painting, reversing the composition for a print which was never made, or simply exploring other possibilities of the motif. There is one argument for considering it a link between *Fishing at Saint-Ouen* and *Luncheon on the Grass*. The line of the bending back, the position of the head and the extended arm, and the cutting of the legs above the knee by the side of the boat, all suggest quite precisely the pose of the female figure who wades knee-deep in the stream behind the three larger figures in *Luncheon on the Grass*.

Still another drawing may show the landscape area at Saint-Ouen. In *The Finding of Moses* (cat. no. 14), the winding river, tufts of plants, and the clumped trunks of young trees all suggest a location similar to that of *Fishing at Saint-Ouen*. Here, however, the composition is dominated by the kneeling figure of the Pharaoh's daughter, gesturing in surprise and turning her head as if to summon a companion to come to see the basket with the baby Moses which she has just discovered. The style of the figures of both woman and child suggest Renaissance prototypes which Manet might have seen on his trip to Italy, while the landscape seems to represent the patchy patterns of light which Manet may have actually observed along the Seine or, in part, adapted from the painting methods of Rubens or Constable. The drawing has been squared off as if in preparation for its transfer to a larger surface. No oil painting of this exact composition is known but Manet took up the subject again about 1860 in a painting called *The Surprised Nymph* (JW, no. 54) which forms still another link between the landscape scenes at Saint-Ouen and *Luncheon on the Grass*. Here, in a landscape setting, servant women are about to discover the little Moses in a stream while the Pharaoh's daughter, nude and clasping a towel against her body, looks out at the spectator with a gaze we meet again in *Luncheon on the Grass*. Manet's subsequent studies center on this figure alone, transforming her into a Bathsheba, a Susanna, a nymph, or simply a bather. A wash drawing of such a seated bather (cat. no. 15), her head turned as if in surprise, shows Manet's remarkable ability to create a solid figure bathed in sunlight with a few facile lines. Manet's first portfolio of etchings, which appeared in 1862, included another version of the figure (cat. no. 16). This time she is seated indoors, a brass basin at her feet and a servant arranging her clothing in the background.



17

17. Portrait of a Man (Portrait de Roudier)
[Portrait d'homme] Rijksmuseum Kröller-Müller, Otterlo **Medium:** Oil on canvas; 24 x 19¼ in.; 61 x 50 cm. **Signed** middle right: éd. M, 1860 **Date:** 1860 **Collections:** Paris sale 1884, no. 37 • François, Paris • Ivan Tschoukine, Paris (Sale, Hôtel Drouot, Paris, 24 March 1900, no. 12) • Pellerin, Paris • Galerie Heinemann, Munich, 1910 • Private collection, Berlin • Gerstenberg, Berlin, 1941 **Exhibitions:** "Portraits d'Hommes," Galerie Bernheim-Jeune, Paris, 16 Dec. 1907–4 Jan. 1908, no. 78 • *Frühjahrsausstellung*, Preussische Akademie der Kunst, Berlin, May–June 1926, no. 21 • Berlin 1928, no. 1 • Marseille 1961, no. 6 **Catalogues raisonnés:** D, no. 18, as portrait of the singer Rubini • JW, no. 28 • M-N ms., no. 19 • T'31, no. 30 • T'47, no. 35 • Locharde no. 253 **Bibliography:** Meier-Graefe, p. 24 and fig. 11 • M-N 1926, I, 30–31 • *Catalogue of 19th and 20th century painting*, State Museum, Kröller-Müller, Otterlo, 1957, no. 463 • Karl Scheffler, "Vergleichende Frühjahrs-Ausstellung der Akademie der Künste, Berlin, 1926," *Kunst und Künstler*, p. 342 • T'47, pp. 39–40.



18

18. Portrait of a Lady Vincent van Gogh Foundation, from the Theo van Gogh Collection in the Stedelijk Museum, Amsterdam **Medium:** Charcoal; 21½ x 16½ in.; 54.5 x 41 cm. **Signed** lower center: E. Manet **Date:** c. 1859 **Collections:** Theo van Gogh, Paris • V. W. van Gogh, Laren. **Exhibitions:** *Exhibition retrospective de l'art français*, Rijksmuseum, Amsterdam, 3 July–3 Oct. 1926, no. 178 bis • Berlin 1928, no. 93 • *Vincent van Gogh en Zijn Tijdgenooten*, Stedelijk Museum, Amsterdam, 6 Sept.–2 Nov. 1930, no. 217 • *Teekeningen van Fransche Meesters*, Stedelijk Museum, Amsterdam, Feb.–March 1946, no. 136 • *French Drawings*, National Gallery of Art, Washington; Cleveland Museum of Art; City Art Museum, St. Louis; Fogg Art Museum, Cambridge; and Metropolitan Museum of Art, New York; 2 Nov. 1952–19 April 1953, no. 149 • *De Verzameling Theo van Gogh*, Gemeentes Museum, The Hague; Rijksmuseum Kröller-Müller, Otterlo; Stedelijk Museum, Amsterdam 1953 • *Collectie Theo van Gogh*, Stedelijk Museum, Amsterdam, Feb., and Rijksmuseum Kröller-Müller, Otterlo, March 1960, no. 91 • Marseille 1961, no. 46 • *Le Dessin Français dans les Collections Hollandaises*, Institut Néerlandais, Paris, 4 May–14 June, and Prentenkabinet, Rijksmuseum, Amsterdam, 25 June–16 Aug. 1964, no. 176 **Catalogue raisonné:** DeL, no. 138 **Bibliography:** Hamilton, *Art News*, 1966, p. 112.

Portrait of a Man (cat. no. 17) is an early study combining technical freshness and authoritative description of the anatomy of the head. The dark clothing and brown ground are typical of the subtle colors which interested Manet at this period. In spite of the clarity and individuality of the man's features, his identity is not known. Duret thought that the painting was a portrait of Rubini. Moreau-Nélaton pointed out that this identification was impossible since the singer died in 1854 and suggested that it might be Paul Roudier, a friend of Manet's since his days at the Collège Rollin. Wildenstein attempted to strengthen this identification by comparing the painting with a drawing inscribed "à mon ami Roudier," but this is probably not the same model. Léon Leenhoff, who knew Roudier well, wrote on the back of the Lochard photograph of the drawing (no. 17) that it was a picture of Roudier. His notation on the back of the photograph of *Portrait of a Man* simply says "portrait ancien."

A portrait drawing of a seated woman (cat. no. 18) was probably made earlier than *Portrait of a Man*. In the mid-1850's Manet had made a number of free drawings after works of art he saw on his travels. Toward the end of his stay in Couture's studio, however, he apparently attempted to submit himself to more typical French academic methods. The tonal modeling of the woman's face and the blocking in of the folds of her dress suggest that the drawing should probably not be dated after 1859 when Manet finally freed himself from Couture's influence.





20



22



23. The Reader [Le Liseur] Medium: Etching, two states; $6\frac{3}{8} \times 4\frac{3}{4}$ in.; 163 x 120 mm. Signed in plate lower right: Éd. Manet Date: 1861 Editions: none Exhibition of proof from this plate: Paris 1884, no. 157 Catalogues raisonnés: G, no. 18 • H, no. 13 • M-N 1906, no. 57 Bibliography: JW, I, 119, no. 41 • Rey 1938, p. 46 • Rosenthal, pp. 52–53 • T'47, p. 45 Related work: Oil, cat. no. 22 Proof exhibited: State II: National Gallery of Art, Washington, Rosenwald Collection.

19. Man with a Dog (L'Homme au chapeau de paille tenant un petit chien) Medium: Etching, one state; $5\frac{1}{8} \times 4\frac{1}{8}$ in.; 138 x 105 mm. Not signed. Date: 1860–61 Editions: none Catalogues raisonnés: G, no. 3 • H, no. 10 • M-N 1906, no. 68 Proof exhibited: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: S. P. Avery.

20. Urchin with a Dog [Le Gamin au chien] Medium: Etching, three states; $7\frac{1}{8} \times 5\frac{1}{8}$ in.; 202 x 141 mm. Signed lower left: éd. M. Date: 1861 Editions: 1862 portfolio, no. 7 • 1890 portfolio, no. 20 • 1894 Dumont • 1905 Strölin Catalogues raisonnés: G, no. 17 • H, no. 11 • M-N 1906, no. 10 Bibliography: DeL, no. 160 • Glaser, no. 2 • M-N 1926, fig. 36 • Rosenthal, pp. 60, 70 • T'47, pp. 25–26 Related work: Drawing, sepia, pen and wash, DeL, no. 157 Proof exhibited: State III (G II, H III, M-N 1906 II): Philadelphia Museum of Art Collection: Given by Bryan W. Langston.

21. The Candle Seller [La Marchande de cierges] Medium: Etching, three states; 12 x $7\frac{7}{8}$ in.; 305 x 200 mm. Signed lower right: éd. Manet Date: 1861 Editions: none Exhibition of proof from this plate: Paris 1884, no. 159 Catalogues raisonnés: G, no. 19 • H, no. 8 • M-N 1906, no. 56 Bibliography: Rosenthal, pp. 29, 67 Related work: Pencil drawing, formerly Le Garrec Collection: DeL, no. 159 • Illus. G, no. 19 Proof exhibited: State II: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: S. P. Avery.

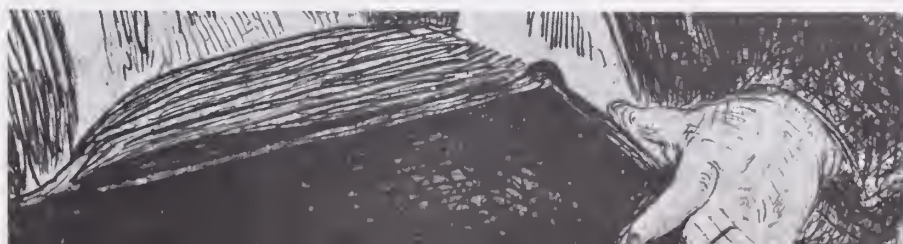
22. The Reader [Le Liseur] City Art Museum of St. Louis Medium: Oil on canvas; $38\frac{1}{2} \times 31\frac{1}{2}$ in.; 98 x 80 cm. Signed lower left: Éd. Manet Date: 1861 Collections: Durand-Ruel, Paris, 1872 • Jean-Baptiste Faure, Paris • Durand-Ruel, Paris, 1907 • City Art Museum, St. Louis, 1916 Exhibitions: Paris 1861 • Exposition Générale des Beaux-Arts, Brussels, April, 1863 • Paris 1867, no. 27 • London 1872, III, no. 72 • Officieller Kunst-Catalog: Welt-Ausstellung: Bildende Künste der Gegenwart: Frankreich, Vienna, 1873, no. 472 • Paris 1884, no. 28 • Paris 1889, no. 497 • Paris/Berlin 1906, no. 9 • London 1906, no. 8 • Franco-British Exhibition, London, 1908, no. 329 • Loan Exhibition of French Painting: 1800–1880, City Art Museum, St. Louis, Jan. 1931, no. 18 • New York 1937, no. 4 • New York 1948, no. 9 • Fifty Masterworks from the City Art Museum of St. Louis, Wildenstein and Co., New York, 6 Nov. – 13 Dec. 1958, no. 41 • Baltimore 1962, no. 3 Catalogues raisonnés: D, no. 63 • JW, no. 41 • M-N ms., no. 34 • T'31, no. 41 • T'47, no. 43 Bibliography: Colin, pl. IV • Durand-Ruel, no. XXXV (engraved by Ch. Courty) • Gonse, GBA, 1884, p. 142 • JW, I, 75, 84, 112 • Meier-Graefe, pp. 69–70, 310 and fig. 37 • M-N 1926, I, 32–33 and fig. 20 • Proust, p. 144 • Rey 1938, no. 46 • Bulletin of the City Art Museum, St. Louis, I (March 1916), pp. 2–3 • Masterpiece of the Week, City Art Museum, St. Louis, no. 7, 8 Nov. 1931 • Zola, p. 30 (reprinted in Courthion and Cailler, 1945, p. 91) Related work: Etching, cat. no. 23.

Manet's etching *Man with a Dog* (cat. no. 19) is known only in a unique proof belonging to the New York Public Library. Guérin lists it, but Rosenthal and Moreau-Nélaton knew it only through a photograph made of it in Manet's studio and considered it lost. The figure is typical of the genre subjects which interested Manet in the late 1850's and early 1860's. Even in this relatively early print can be seen his lively handling of line and his growing tendency to omit contours, particularly around the little dog, in such a way as to suggest that the line has been dissolved in strong sunlight.

The little boy in *Urchin with a Dog* (cat. no. 20) is undoubtedly Alexandre, the youngster who helped Manet around his studio before his tragic suicide and who posed for two paintings, *The Boy with the Cherries* (JW, no. 33) and *The Boy with the Cap* (JW, no. 34), and for a drawing made in preparation for the etching. The print is almost exactly the same size as the drawing and reverses its format. Harris describes an early state not listed by Guérin or Moreau-Nélaton in which the boy and the dog are lightly sketched and there are no marks in the background. Thus what Guérin considers as the second state is probably the third.

Guérin noticed that Manet's *The Candle Seller* (cat. no. 21) was strongly influenced by an etching by Legros called *The Lectern* which was published in one of Cadart's portfolios and was thus easily available to Manet. The subject of both belonged to the category of "church genre" popular with such artists as Stevens and Gérôme. One need only skim the Salon and exhibition catalogues of the day to find endless paintings of praying women. The dark shadows around *The Candle Seller* and the effect of candlelight create a sentimental cast unusual in Manet's oeuvre.

Reading figures were also popular in the annual Salons, and Manet painted this "type" as well. *The Reader* (cat. no. 22) was one of the first works he showed in Louis Martinet's gallery on the Boulevard des Italiens. The model for the picture was an elderly animal painter named Joseph Gall who lived near Manet's studio and whom Manet helped from time to time. Manet made an etching (cat. no. 23) after his painting, reversing the composition. Moreau-Nélaton found the painting reminiscent of Velásquez in its strong lighting of the head, hands, and book against a dark ground. In the first state of the etching this contrast has been suppressed in favor of an active flicker of small marks suggestive of light and air. In the second state the print is darkened almost to the degree of value contrast of the oil but the effect is still different. In the painting, opaque areas describe solid forms; in the etching, the dense cross-hatchings are penetrated by the luminosity of the white paper showing through them.





24

24. Boy Carrying a Tray [Enfant portant un plateau] The Phillips Collection, Washington
Medium: Watercolor; $8\frac{1}{4} \times 4\frac{1}{2}$ in.; 21×11.4 cm.
Signed lower right of center: Manet **Date:** c. 1860 **Collection:** Purchased from Kraushaar Galleries, 1922 **Catalogues raisonnés:** T'31 aquarelles, no. 11 • T'47, no. 551 • DeL, no. 155
Bibliography: *Phillips Collection: Catalogue*, Washington, 1952, p. 64 • T'47, p. 37 **Related work:** Oil, *The Spanish Cavaliers*, JW, no. 10

25. Boy Carrying a Tray [Enfant portant un plateau] **Medium:** Etching, three states; $9\frac{1}{8} \times 6\frac{1}{4}$ in.; 250×160 mm. (plate) • $8\frac{3}{8} \times 5\frac{1}{16}$ in.; 220×145 mm. (composition) **Signed** in plate, lower left: Manet **Date:** 1861–62 **Editions:** Bracquemond owned the plate and gave it to the printer Salmon. He in turn gave it to his grandson Porcabeuf who pulled about a dozen proofs before cancelling the plate **Exhibition of proof from this plate:** Paris 1884, no. 158 **Catalogues raisonnés:** G, no. 15 • H, no. 28 • M-N 1906, no. 66 **Bibliography:** JW, I, 115, no. 10 • Rosenthal, pp. 64, 118, illus. p. 44 • T'47, p. 37 **Related works:** Watercolor, cat. no. 24 • Oil, *The Spanish Cavaliers*, JW, no. 10 • Oil, *The Balcony*, Louvre, Paris, JW, no. 150 **Proofs exhibited:** a. State II (G II, H II, M-N I): The Art Institute of Chicago b. State III (G II, H III, M-N I): Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations **Collections:** Dr. H. Stinnes.



25

26. The Boy with a Sword [L'Enfant à l'épée] **Medium:** Etching, one state; $11\frac{1}{8} \times 8\frac{3}{8}$ in.; 281×217 mm. **Not signed** in plate **Date:** 1862 **Editions:** none **Catalogues raisonnés:** G, no. 12 • H, no. 25 • M-N 1906, no. 54 **Bibliography:** Rosenthal, p. 46 • *La Vie Moderne*, 12 May 1883, illus. **Related work:** Drawing (probably used to trace image on plate), formerly Coll. Guérard, DeL, no. 156 **Proof exhibited:** Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations **Signed** in ink lower left margin: éd. Manet **Collections:** Philippe Burty, Paris • Edgar Degas, Paris **Exhibition:** New York 1919.

In 1860 Manet made an oil painting in the manner of Velázquez called *The Spanish Cavaliers*. The Spaniards to the left are reminiscent of several figures in *The Little Cavaliers* (cat. no. 4); a third figure stands in the background near an open doorway. In the lower right corner little Léon Leenhoff, dressed suitably for his Spanish seventeenth-century environment, holds a tray with fruit and a carafe. Manet repeated this figure in watercolor over a pencil drawing (cat. no. 24). The crisp lines underlying the wash suggest that he was already considering an etching of the motif and was exploring his approach. Manet's drawings, however, are never left as incomplete statements. In this case, the addition of watercolor made the drawing into a luminous painting. The child stands against a blue-grey ground, dressed in dull blue. His hair is a soft yellow ochre, reflected in the slightly brighter yellow of the fruit. A silvery clarity replaces the warm tones of the oil and transforms the figure from its role in a traditional genre setting to a tender and perceptive little portrait. This image appears again in the dark background of *The Balcony*, painted in 1861.

Manet's etching of *Boy Carrying a Tray* (cat. no. 25) shows the figure in reverse. The first state is pure, crisp, and light. In the second, aquatint is added to suggest a large area of shadow on the floor.





27a



29



28



30

27. The Boy with a Sword [L'Enfant à l'épée]

Medium: Etching, four states; $12\frac{1}{2} \times 9\frac{3}{8}$ in.; 318×238 mm. (plate) • $10\frac{3}{16} \times 6\frac{1}{16}$ in.; 262×173 mm. (composition) **Signed** in plate, lower left: éd. Manet **Date:** 1861–62 **Editions:** none Apparently intended for the 1862 portfolio but eliminated. The reason is not known but a proof of the third state in the New York Public Library carries the message in Manet's hand, "bon à tirer 29 épreuves sur papier pareil" **Exhibitions of proofs from this plate:** Paris 1863 • Paris 1884, no. 160 **Catalogues raisonnés:** G, no. 13 • H, no. 26 • M-N 1906, no. 52 • Lochard no. 201 **Bibliography:** Bazire, pp. 54–56 • Durand-Ruel, pl. LVI, engraved by Bracquemond • Focillon, *GBA*, 1927, p. 342 • JW, I, 119, no. 42 • Reff, *Burlington*, 1962, pp. 183–85 • Rosenthal, pp. 51–52, 59, 118 • T'47, p. 45 **Related works:** Etchings, G, nos. 11, 12 (cat. no. 26) and 14 • Oil, Metropolitan Museum of Art, New York, JW, no. 42 **Proofs exhibited:** a. State II: The Art Institute of Chicago **Collections:** Antonin Proust • Marcel Guérin • Alexis Rouart b. State III: Davison Art Center Collection, Wesleyan University, Middletown, Conn. **Collections:** Howard Mansfield • George W. Davison, New York.

28. The Urchin [Le Gamin]

Medium: Etching, two states: $8\frac{1}{16} \times 5\frac{1}{16}$ in.; 205×145 mm. **Signed** in second state, upper left: éd. Manet **Date:** 1862 **Editions:** 1862 portfolio, no. 8, with *The Little Girl*, which bears the same number • 1874 portfolio • 1890 portfolio, no. 16 • 1894 Dumont • 1902 Duret, opp. p. 10 • 1905 Strölin **Exhibition of proof from this plate:** Paris 1884, no. 155 **Catalogues raisonnés:** G, no. 27 • H, no. 32 • M-N 1906 • no. 11 **Bibliography:** Adhémar, *Nouvelles*, 1965, p. 231 • Florisoone, p. xviii • Focillon, *GBA*, 1927, p. 339 • JW I, 124, no. 73 • Meier-Graefe, p. 331 • Rosenthal, pp. 60, 64 • T'47, p. 38 **Related works:** Oil, JW, no. 73 • Lithograph, cat. no. 29 **Proof exhibited:** State II: The Maryland Institute, Baltimore (Lucas Collection) by courtesy of The Baltimore Museum of Art **Collection:** George A. Lucas.

29. The Urchin [Le Gamin]

Medium: Lithograph: $11\frac{1}{8} \times 9$ in.; 288×228 mm. (composition) **Signed** on stone, upper left: Manet **Date:** 1862 **Editions:** none **Exhibition of proof from this plate:** Paris 1884, no. 163 **Catalogues raisonnés:** G, no. 71 • H, no. 30 • M-N 1906, no. 86 **Bibliography:** JW, I, 124, no. 73 • Rosenthal, p. 85 • T'47, p. 38 **Proof exhibited:** The Art Institute of Chicago **Related works:** Oil, JW, no. 73 • Etching, cat. no. 28.

30. †Léon Leenhoff

The Art Institute of Chicago, The Joseph and Helen Regenstein Collection **Medium:** Conté crayon: $16 \times 8\frac{1}{2}$ in.; 405×215 mm. **Not signed.** **Date:** c. 1865 **Exhibition:** *Master Drawings from the Art Institute of Chicago*, Wildenstein and Co., New York, 17 Oct.–30 Nov. 1963, no. 97 **Bibliography:** Jacques Mathéy, *Graphisme de Manet*, Paris, 1961, no. 40.

Perhaps Manet's most famous study of Léon is his painting of *The Boy with a Sword* after which he made four etchings. Alphonse Legros probably helped him with the first plate but the print is somewhat stilted. For the second (cat. no. 26), Manet apparently traced a line drawing made from the painting and added areas of tone directly on the plate. The third etching (cat. no. 27) is more tightly drawn than the second and has been carried through four states in which Manet gradually darkened both the figure and the ground.

Léon Leenhoff was probably also the model for a painting, an etching (cat. no. 28), and a lithograph (cat. no. 29) entitled *The Urchin*. The features look somewhat less like Léon than *The Boy with a Sword*, and they are, in fact, strongly influenced by another image which Manet had in mind. Several writers have suggested Velázquez as a source for this work but, according to René Huyghe, Manet probably followed a reproduction of a Murillo in the Hermitage. This is apparently quite right. In *Les Français peints par eux-mêmes* (IV, 399; see p. 43) there is an engraving after the Murillo called *The Little Beggar*. There can be little question that it provides, not only the motif of the boy, the basket, and the dog, but the precise contours of the head and the laughing mouth with teeth slightly visible. Again Manet has been inspired by a pictorial source and posed a living model in order to make the motif truly modern.

Guérin thinks that the lithograph of *The Urchin* was made after the etching. Harris, however, points out that the lithograph is closer to the painting and suggests that it might have been made after a photograph of the oil. The etching, which slightly modifies the motif, is then the last work of the three.





32



31. The Little Gypsies (Les Petits Gitanos)

Medium: Etching, one state, trial proofs only; $7\frac{1}{16} \times 5\frac{1}{16}$ in.; 196 x 138 mm. (plate) Not signed, but inscribed in ink, lower right corner by Manet: "Les Petits Gitanos" Date: 1862 Editions: none Catalogues raisonnés: G, no. 20 • H, no. 17 • M-N 1906, no. 61 Bibliography: Rosenthal, p. 144 Proof exhibited: Davison Art Center Collection, Wesleyan University, Middletown, Conn. Collections: Samuel Putnam Avery • George W. Davison, New York.

32. The Gypsies (Les Gitanos) Medium:

Etching, two states; $12\frac{1}{16} \times 9\frac{1}{4}$ in.; 316 x 235 mm. (plate) • $11\frac{1}{16} \times 8\frac{1}{16}$ in.; 284 x 205 mm. (composition) Signed lower right: éd. Manet Date: 1862 Editions: Published in the first fascicule of the Société des Aquafortistes, 1 Sept. 1862 • 1874 portfolio • 1890 portfolio, no. 14 • 1894 Dumont • 1905 Strölin Exhibitions of proofs from this plate: Paris 1867 • Paris 1884, no. 158 Catalogues raisonnés: G, no. 21 • H, no. 18 • M-N, 1906, no. 2 Bibliography: Adhémar, *Nouvelles*, 1965, p. 231 • Florisoone, p. xxiii • Focillon, *GBA*, 1927, p. 342 • JW, I, 25, 122, no. 59 • Jedlicka, p. 236 • M-N 1926, II, 37–38 and fig. 37 • Rosenthal, pp. 30, 36, 63, 115–18, 144, illus. opp. p. 12 • Sandblad, p. 28 • T'47, pp. 50–51 Proof exhibited: State II (G II, H II, M-N 1906 IV): Davison Art Center Collection, Wesleyan University, Middletown, Conn.

33. The Water Drinker [Le Buveur d'eau]

Medium: Etching and drypoint, one state; $9\frac{1}{4} \times 6\frac{3}{8}$ in.; 236 x 157 mm. (plate) • $7\frac{1}{8} \times 5\frac{5}{8}$ in.; 180 x 135 mm. (composition) Signed lower left: Manet Date: 1865 Editions: 1894 Dumont • 1905 Strölin Catalogues raisonnés: G, no. 22 • H, no. 45 • M-N 1906, no. 32 Bibliography: JW, I, 123, no. 59 • Rosenthal, pp. 64, 116, 144 • T'47, p. 51 Proof exhibited: Davison Art Center Collection, Wesleyan University, Middletown, Conn. Collection: George W. Davison, New York Related work: Drawing, bistre, DeL, no. 177, T'47, no. 556.

34. Gypsy with a Cigarette (Gitane à la cigarette) or Femme mexicaine; Indienne)

Archibald S. Alexander, Bernardsville, New Jersey Medium: Oil on canvas; $35\frac{1}{2} \times 23\frac{3}{4}$ in.; 90.5 x 60.3 cm. Not signed. Date: c. 1862 Collections: Studio Inventory 1884, no. 47 • Edgar Degas, Paris (Sale, Galerie Georges Petit, Paris, 26–27 March 1918, no. 78) • Madame Vildrac • Durand-Ruel, Paris • Strang Collection, Christiania • Galerie Barbazanges, Paris • Meyer-Goodfriend, New York (Sale, American Art Galleries, New York, 4–5 Jan. 1923, no. 114) • Thomas Marland, New York • Baron von der Heydt, Zandvoort, Holland (lender in 1937) • J. K. Thannhauser, Berlin/New York Exhibitions: *Nineteenth Century Masterpieces*, Wildenstein and Co., London, 9 May–15 June 1935, no. 24 • New York 1937, no. 22 • New York 1965, no. 27 Catalogues raisonnés: D, no. 8 supplement • JW, no. 304 • M-N ms., no. 207 • T'31, no. 48 • T'47, no. 50 • Lochar, without number Bibliography: D, 1902, p. 206 • JW, I, 151 • T'47, p. 51 Related works: Oil, *Les Gitanos*, JW, 59, of which the following fragments are known: *Le Buveur d'eau*, JW, no. 59 bis • *Bohémien*, JW, no. 60 • *Bohémienne*, JW, no. 61.

In 1861 Manet made a large painting, *The Gypsies*, which was shown in Martinet's gallery in 1863 and again in Manet's exhibition of 1867 where its dimensions were given as 190 x 130 cm. After this show he cut the picture apart, preserving the major figures. The sale after Manet's death included a female gypsy (73 x 92 cm.) and a male gypsy (74 x 90.5 cm.). The fragment called *The Water Drinker* (48 x 57 cm.) was shown in the posthumous exhibition of 1884. Manet made an etching of *The Gypsies* (cat. no. 32) in 1862, some years before the painting was dismembered. It is generally thought that this print provides a fairly accurate record of the original format of the painting, but if the two larger fragments were placed according to the composition of the etching their width would exceed the width of the entire painting at the time it was shown in 1867. Furthermore, a glance at the painting of *The Water Drinker* (JW, no. 59 bis) shows that more of the boy's torso was revealed in the painting than in the etching where the seated gypsy's head overlaps the smaller figures. The etching, then, must be considered as a relatively free transcription of the painting or, perhaps, another stage in Manet's experimentation with the motifs first used in the more awkward etching called *The Little Gypsies* (cat. no. 31).

Manet made a drawing of the figure of *The Water Drinker* which is signed and dated 1865. This suggests that he thought in terms of isolating the figures in his large composition even before he literally cut them apart. An etching (cat. no. 33) was, in turn, made after the drawing and therefore should be dated no earlier than 1865 and not 1861 as Guérin suggests. Both the etching and the drawing show more of the figure of the boy than does the fragment of the painting. He now stands, almost full length, in front of a broad sweep of open landscape.

Gypsy with a Cigarette (cat. no. 34) was obviously painted from the same model as the woman seated on the ground in *The Gypsies*. The rich colors relate to the larger painting and the woman wears the same comb in her hair. The picture should therefore be dated about 1862 and not 1878 as Wildenstein proposes. Because *Gypsy with a Cigarette* is almost the same size as the fragment of *The Gypsies* of the seated woman, the histories of the two paintings have sometimes been confused.





36

39. Portrait of Baudelaire, Full Face, third plate Medium: Etching, four states; $6\frac{1}{2} \times 3\frac{3}{8}$ in.; 165 x 98 mm. in first three states, $3\frac{3}{4} \times 3\frac{3}{4}$ in.; 96 x 82 mm. in fourth state Signed in third and fourth states, lower right: Lettering on plate in fourth state: "Peint et Gravé par Manet 1865" Date: c. 1869 Editions: 1869 Baudelaire • Edition of 50 loose proofs at the same time. Lemerre kept the plate and issued proofs on demand Exhibition of proofs from this plate: Salon 1869 Catalogues raisonnés: G, no. 38 • H, no. 62 • M-N 1906, no. 16 Bibliography: Bazire, p. 27 • Rosenthal, pp. 51, 73 • Sandblad, pp. 64–68 • Zigrosser, *Print Connoisseur*, 1921, pp. 387–88, 397 Related work: Etching, cat. no. 38 Proofs exhibited: a. State I: The Maryland Institute, Baltimore (Lucas Collection) by courtesy of The Baltimore Museum of Art Collection: George A. Lucas b. State IV: Philadelphia Museum of Art, purchase, 1963, Harrison Fund.

35. The Street Singer [Le Chanteur des rues] Medium: Etching, one state; $8\frac{1}{4} \times 11$ in.; 210 x 280 mm. Not signed. Date: 1862 Editions: none Catalogues raisonnés: G, no. 2 • H, no. 22 • M-N 1906, no. 69 Proof exhibited: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: S. P. Avery.

36. Profile Portrait of Baudelaire, first plate Medium: Etching, one state; $5\frac{1}{8} \times 3\frac{1}{8}$ in.; 130 x 100 mm. Signed upper left with monogram of entwined EM Date: 1862 Editions: 1890 portfolio, no. 10 • 1894 Dumont • 1905 Strölin • Duret, Berlin, 1910 from cancelled plate Catalogues raisonnés: G, no. 30 • H, no. 21 • M-N 1906, no. 40 Bibliography: JW, I, 118, no. 36 • Richardson, pp. 17–18, 119 • Rosenthal, 1925, pp. 51, 73–74 • Sandblad, pp. 64–68 and fig. 14 • T'47, pp. 38–39, 49 Related works: Oil, *Concert in the Tuileries*, The National Gallery, London, JW, no. 36 • Etching, cat. no. 37 Proof exhibited: The Maryland Institute, Baltimore, (Lucas Collection) by courtesy of The Baltimore Museum of Art Collection: George A. Lucas.

37. Profile Portrait of Baudelaire, second plate Medium: Etching, two states; $4\frac{1}{4} \times 3\frac{3}{8}$ in.; 108 x 88 mm. Signed upper left in second state with monogram. Lettering on plate in second state: "Peint et Gravé par Manet 1862" Date: 1869 Editions: 1869 Baudelaire • Edition of 50 loose proofs at the same time. Lemerre kept the plate and issued proofs on demand Catalogues raisonnés: G, no. 31 • H, no. 60 • M-N, 1906, no. 15 Bibliography: Jacques Crepet and Claude Pichois, eds., *La Vie de Baudelaire*, Paris, 1953 • JW, I, 118, no. 36 • Rosenthal, 1925, pp. 51–52, 74, 100 • Sandblad, pp. 64–68 and fig. 19 Related works: Oil, *Concert in the Tuileries*, The National Gallery, London, JW, no. 36 • Etching, cat. no. 36 Proof exhibited: State I: The Art Institute of Chicago.

38. Portrait of Baudelaire, Full Face, first plate Medium: Etching, two states; $3\frac{1}{8} \times 3\frac{3}{8}$ in.; 100 x 80 mm. Not signed. Date: 1865 or 1869 Catalogues raisonnés: G, no. 36 • H, no. 46 • M-N 1906, no. 58 Bibliography: Jean Adhémar, "Le portrait de Baudelaire gravé par Manet," *Revue des Arts*, II (December 1952), pp. 240–42 • M-N 1926, I, 109–10 and fig. 103 • Rosenthal, pp. 51, 73 • Sandblad, pp. 64–68 • Aaron Scharff and André Jammes, "Le réalisme de la photographie et le réaction des peintres," *Art de France*, IV (1964), p. 176 • Zigrosser, *Print Connoisseur*, 1921, pp. 387–88 Related work: Etching, cat. no. 39 Proof exhibited: State I: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: Samuel Putnam Avery Exhibition: New York, 1919.



Fig. 2. *Concert in the Tuileries*, The National Gallery, London.

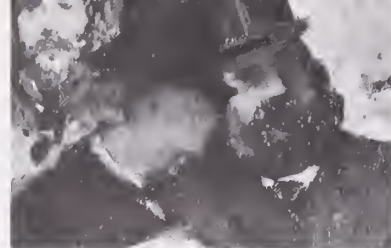


Fig. 3. Detail, *Concert in the Tuileries*.

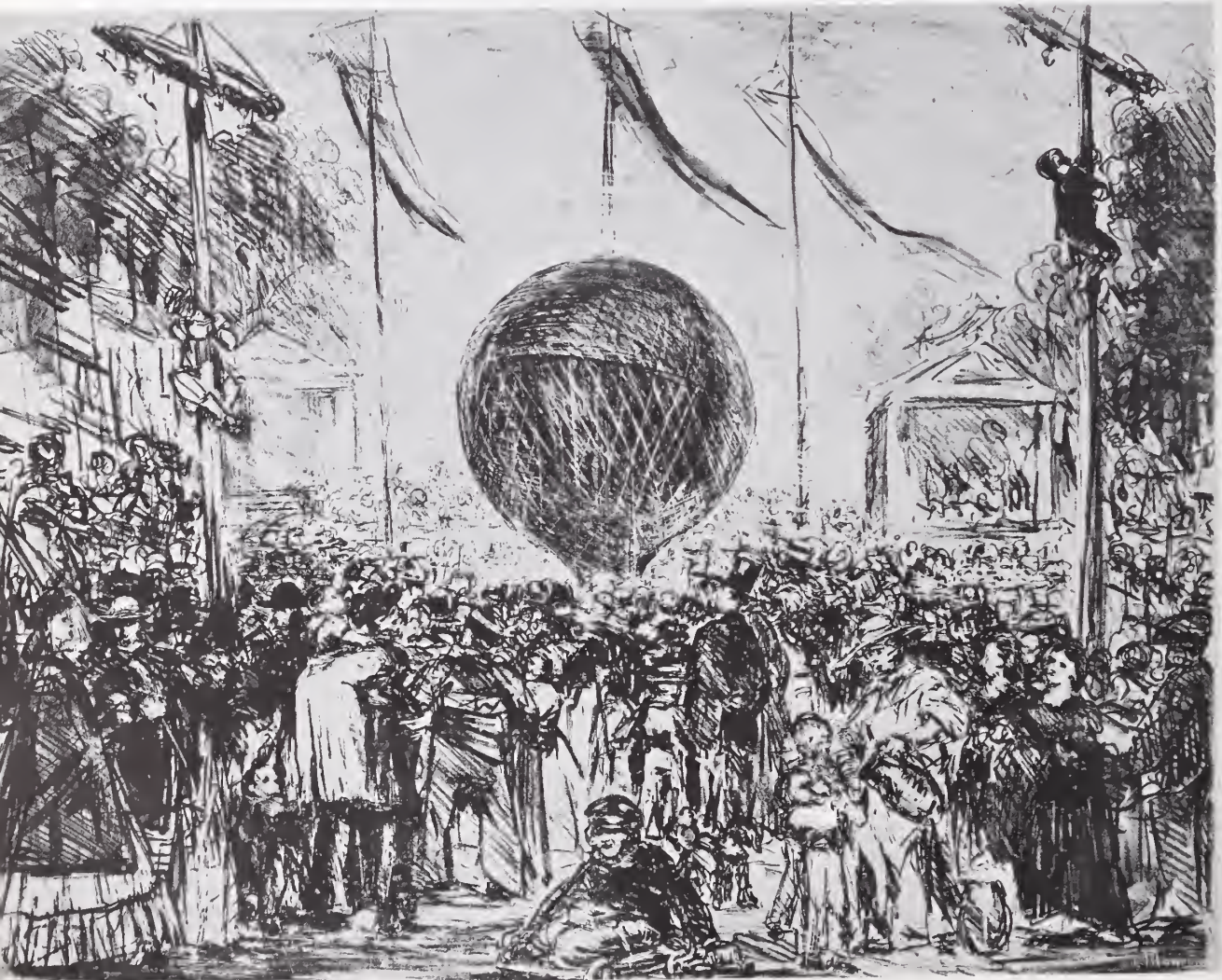
5-40

As in the cases of the etchings of *The Travelers* (cat. no. 12) and *Man with a Dog* (cat. no. 19), the proof of *The Street Singer* (cat. no. 35) owned by the New York Public Library seems to be unique. Moreau-Nélaton and Rosenthal had seen an early photograph of it, and Guérin knew the print through the photograph which the library provided for his book. Probably because of a number of awkward passages he thought it an early work and assigned it a date of 1860. Harris attributes the naïve quality to the fact that Manet probably drew the scene directly on the plate, and she gives it a later date on the basis of the subject matter. Harris' dating is preferable for another reason. This is a case where the quality which the photograph translates as crudity appears in the actual work as spontaneity, leaving one aware only of the passing moment, sunlit and lively.

In the last paragraph of his 1862 essay on etching (see p. 47), Baudelaire states that of the different means of expression in the plastic arts, etching is best able to reveal the spontaneous man. "Therefore," he says, "vive l'eau-forte!" Manet made several portrait etchings of Baudelaire. The two profile views are drawn directly from Manet's large painting *Concert in the Tuileries* of 1862. The painting is a brilliant record of the society in which Manet moved and includes the portraits of his artistic, musical, and literary friends and associates. Manet himself can be seen at the far left in the company of Albert de Balleroy with whom he had shared a studio. Sandblad points out that the placement of this self portrait within the crowded scene recalls the placement of the supposed self portrait of Velázquez to the far left of *The Little Cavaliers* (cat. no. 4). Farther toward the center of *Concert in the Tuileries* are three figures in a conversational group: Théophile Gautier, who occasionally wrote favorably on Manet's behalf, Lord Taylor, a gifted amateur artist and writer and a Spanish enthusiast who had advised Louis-Philippe in the formation of his collection of Spanish paintings, and Baudelaire. Manet's first etching after this figure (cat. no. 36) gives more precision to the line of Baudelaire's profile but retains a fresh approach not unlike the summary painting of the oil. The second plate (cat. no. 37) is more precise. Although the print bears the words "Peint et gravé par Manet 1862," both Harris and Sandblad believe that it was made after Baudelaire's death in 1867. The more linear style and the Japanese-like monogram in the upper left corner of the second state certainly suggest a later date.

In 1869 Charles Asselineau published the first book of Baudelaire's life and illustrated it with a series of portraits, three engraved by Bracquemond after originals by De Roy, Courbet and Baudelaire himself, and two etched by Manet (cat. nos. 37, 38). Thus this profile portrait should probably be dated about the time of Asselineau's book.

40. The Balloon [Le Ballon] Medium: Lithograph; 15 $\frac{3}{8}$ x 20 $\frac{1}{4}$ in.; 403 x 511 mm. Signed lower right: éd. Manet 1862 Date: 1862 Editions: none Catalogues raisonnés: G, no. 68 • H, no. 23 • M-N 1906, no. 76 Bibliography: Focillon, GBA, 1927, p. 344 • Minneapolis Institute of Arts Bulletin, XXXVI (1947), p. 50 • M-N 1926, I, 40–41 and fig. 41 • Rosenthal, pp. 82, 89–91, 142–43, 146 • Sandblad, fig. 20 and pp. 30, 52 Proof exhibited: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: S. P. Avery Exhibition: *Man in the Air*, Metropolitan Museum of Art, New York, 1 June–1 Nov., 1963.



Manet's second illustration for *Charles Baudelaire: Sa Vie et son oeuvre* shows the writer in full face. Manet reworked the portrait on three different plates. The first (cat. no. 38) was taken directly from a photograph by Nadar (see p. 73). This print was begun in 1865 but Harris thinks that the second state was not undertaken until Manet began to prepare the illustrations for Asselineau's book. A second plate was probably taken directly from the outlines of the first but the background has been given a light wash of aquatint and the image has been enclosed in a wide black border, possibly suggesting that it was a posthumous portrait. The third plate (cat. no. 39) was undoubtedly undertaken after Baudelaire's death, as a proof of the second state of this plate has been decorated by an ink drawing, signed and inscribed by Manet, which shows a strange allegorical emblem including a female figure, bats, a snake, and a banderole with the name, Baudelaire. In the third state Manet etched a flower-edged banderole with the writer's name, and in the last state (cat. no. 39b), as the portrait appeared in the biography, Manet cut away this tribute reducing the size of the plate and returning the composition to its original format. Although Manet's "memento mori" does not appear in the final proofs, Sandblad has noted that this print was used by Asselineau to illustrate his chapter on Baudelaire's last years.

Cadart, wishing to revive artistic interest in lithography as well as in etching, sent three stones each to several young artists who had etched plates for him to print: Manet, Ribot, Bracquemond, Legros and Fantin-Latour. Only Fantin filled all three stones, the others each producing one, Manet's being *The Balloon* (cat. no. 40). Cadart's printer Lemer cier was shocked and disgusted by the stones and persuaded Cadart not to carry out his plans for publication. Only a few proofs were made from each stone and, as Rosenthal says, "the renaissance of lithography was adjourned for ten more years."

In composition, *The Balloon* has long been recognized as similar to the *Concert in the Tuileries* of the same year. A dense crowd fills the entire lower half of the picture, while the upper half is divided by flagpoles flying pennants just as the upper half of the *Concert* is divided by trees. The most striking difference is the balloon itself, centrally placed in the picture and central to the excited attentions of people of all ages and from all walks of life. Unlike the *beau monde* in the Tuileries gardens, the crowd here represents a cross section of Paris in the expectant moments before the great balloon will defy gravity and rise from the earth. *The Balloon*, in fact, held for the day not only the possibility of a paid ride at the fair but a kind of romantic promise of worlds still to conquer and a bright future. Théophile Gautier in *Le Journal* of 25 September 1848 (reprinted in *Fusains et eaux-fortes*, Paris, Charpentier, 1880) published a brief and poetic essay "À Propos de ballons." Although he says that balloon ascensions are no longer rare, he speaks of the marvels of aerial navigation—if only one could direct a balloon! It is like a ship without a rudder, a fish without fins, a bird without feathers. But the day will come, he says, when man will be liberated, freed—no more passports, no more customs officials, no more wars—and one day man will even visit his moon.



41

41. *Ballet Slippers Mr. and Mrs. Alex M. Lewyt, New York **Medium:** Watercolor over pencil; 3 x 4 $\frac{1}{8}$ in.; 76 x 105 mm. **Not signed.** **Date:** c. 1862 **Catalogue raisonné:** DeL, no. 222 **Bibliography:** Lillian Moore, "Edouard Manet, Painter of Spanish Dance," *Dance*, XXVIII (1954), pp. 24–26 • T'47, pp. 52, 372 **Related work:** Oil, *The Spanish Ballet*, The Phillips Collection, Washington, JW, no. 48.



42 (see color plate)

42. Don Mariano Camprubi (Le Bailarin) [Don Mariano Camprubi] Mr. and Mrs. Donald S. Stralem, New York **Medium:** Oil on canvas; 18 $\frac{1}{2}$ x 13 in.; 47 x 33 cm. **Signed** lower right: Ed. Manet 1862 **Date:** 1862 **Collections:** Camentron, Paris (in his possession in 1914, see G, no. 24) • Carl O. Nielsen, Oslo (loaned in 1922) • William Burrell, Glasgow and London (?) • Henry R. Ickelheimer, New York **Exhibitions:** *Exposition d'Art Moderne*, Manzi, Joyant et Cie., Paris, 23 June–10 July 1913, no. 66 • Copenhagen 1922, no. 4 • New York 1937, no. 6 • *Impressionist Treasures*, Knoedler and Co., New York, 12–29 Jan. 1966, no. 15 **Catalogues raisonnés:** D, supplement, no. 2 • JW, no. 47 • M-N ms., no. 42 • T'31, no. 52 • T'47, no. 53 **Bibliography:** JW, I, 23, 121 • M-N 1926, I, p. 36 and fig. 32 • T'47, p. 54 **Related works:** Drawing, india ink and wash, after upper portion of figure, DeL, no. 180, T'47, no. 560 • Etching, cat. no. 43.

43. Don Mariano Camprubi (Le Bailarin) [Don Mariano Camprubi] **Medium:** Etching, one state; 11 $\frac{1}{16}$ x 7 $\frac{3}{4}$ in.; 297 x 197 mm. (plate) **Signed** lower left: éd. Manet, and inscribed in plate: don Mariano Camprubi; primer bailarin del teatro royal de Madrid **Date:** Autumn, 1862 **Editions:** This print was originally to be included in the 1862 portfolio. A proof marked "bon à tirer" is in the Bibliothèque Nationale. The reason it was excluded is unknown • 1890 portfolio, no. 5 • 1894 Dumont • 1905 Strölin **Exhibition of proofs from this plate:** Paris 1884, no. 161 **Catalogues raisonnés:** G, no. 24 • H, no. 34 • M-N 1906, no. 31 **Bibliography:** JW, I, 121, no. 47 • Rosenthal, pp. 27–28, 51 • T'47, p. 54 **Related work:** Oil, cat. no. 42 **Proofs exhibited:** a. *Philadelphia Museum of Art **Collections:** Miss Anna W. Ingersoll, gift to the Museum, 1963 b. †The Art Institute of Chicago.



Fig. 4. *The Spanish Ballet*, The Phillips Collection, Washington, D. C.

On 12 August 1862 Mariano Camprubi's troupe of Spanish dancers opened its season at the Hippodrome. They were to become the event of the year, exciting all Paris to attend their performances until the closing in November. During their stay, Manet persuaded several of the dancers to pose for him in Stevens' large and convenient studio. *The Spanish Ballet* (fig. no. 4), now in The Phillips Collection in Washington, shows the troupe performing a scene from "La Flor de Sevilla." The leading dancer, Lola de Valence, waits her turn on a bench while Camprubi dances with Anita Montez. Manet apparently made a number of preparatory sketches for *The Spanish Ballet*, but he also frequently made drawings after parts of his paintings, creating delightful new compositions. One of these, a lovely little drawing of Anita's feet (cat. no. 41), is a small but complete memento which expresses the excitement and charm of the Spanish dance.

In addition to the group picture of the ballet troupe, Manet made separate studies of the lead dancers. Mariano Camprubi's portrait (cat. no. 42) shows the dancer in a pose often repeated during his performances and regularly used for ballet posters. Content with his painting, Manet made an etching directly from it (cat. no. 43), thus reversing the composition. In a fashion usual for ballet prints, he added below the figure the words, "don Mariano Camprubi, primer bailarín del teatro royal de Madrid."

Larger than that of Camprubi the portrait of Lola de Valence (cat. no. 44) is probably the best known of Manet's ballet paintings. It was originally painted with a plain background, but the back of a stage flat was later added behind the figure. Richardson has observed that this addition was probably inspired by a Daumier cartoon showing a Spanish dancer on stage and two old crones behind a flat in the wings. It is worth noting that the cartoon pokes fun at the Spanish craze which so deeply affected Manet's career. Goya has often been suggested as the source for *Lola de Valence*, and the pose of the figure is certainly similar to the portrait of the *Duchess of Alba* in the New York Hispanic Society. Manet's figure, however, also stems from more popular art, and like Camprubi, Lola is shown in a typical Spanish pose as no doubt she was best remembered by her admirers.

Many theater prints show dancers standing in such familiar poses with flattering inscriptions, usually short poems, printed below. Manet's etching of *Lola de Valence* (cat. no. 45) omits the stage flat, which may have been



44. Lola de Valence [Lola de Valence] Musée du Louvre, Paris Medium: Oil on canvas; 48 $\frac{3}{4}$ x 36 $\frac{1}{4}$ in.; 123 x 92 cm. Signed lower left: Ed. Manet Date: 1862 Collections: Jean-Baptiste Faure, Paris, 18 Nov. 1873 • Camentrion, Paris • Martin, Paris • Comte Isaac de Camondo, Paris, July 1893 (bequeathed to Louvre, 1911) Exhibitions: Paris 1863, no. 129 • Paris 1867, no. 17 • Paris 1884, no. 14 • New York 1886, no. 227 • Paris 1889, no. 497 bis • Paris 1932, no. 7 • *Homage to Manet*, Musée de l'Orangerie, Paris 1952 • London, 1954, no. 1 • *Capolavori dell'Ottocento Francese*, Palazzo Strozzi, Florence, 1955, no. 66 • Rome, 1955, no. 68 • *Impressionistes français*, Marseille and Nice, 1955, no. 11 • *Le Second Empire*, Musée Jacquemart-André, Paris, 1957, no. 199 • *Charles Baudelaire*, Bibliothèque Nationale, Paris, 1957, no. 245 • Munich 1964, no. 158 • *Un Século de pintura francesa: 1850 - 1950*, Fondation Gulbenkian, Lisbon, March - April 1965, no. 82 • *Exposition des Tableaux des Musées de France*, Moscow and Leningrad, 1965 - 66, p. 29 Catalogues raisonnés: D, no. 36 • JW, no. 46 • M-N ms., no. 43 • T'31, no. 51 • T'47, no. 52 Bibliography: Bataille, pp. 7, 10, 30, 66 • Germain Bazin, *Trésors de l'Impressionisme au Louvre*, Paris, Somogy, 1958, pp. 80 - 81 • Germain Bazin et al., *Catalogue des Peintures, Pastels, Sculptures impressionnistes*, Musée National du Louvre, Paris, 1958, no. 189 • Bazire, pp. 36 - 39, 54 n. 1, 114 • Colin, p. 21 and pl. VI • Courthion, pp. 70 - 71 • D, 1902, pp. 16 - 17 • Focillon, *GBA*, 1927, pp. 345 - 46 • Gonse, *GBA*, 1884, p. 138 • Hamilton, pp. 28, 32, 40, 76, 105, 159, 172, 272 • Hourticq, pp. 25 - 26 • JW, I, 23 - 24, 34, 76, 89, 91, 112 • Paul Jamot, "La Collection Camondo du Musée du Louvre, II, Les Peintures et les Dessins," *Gazette des Beaux-Arts*, XI (1914), pp. 442 - 44 • Jedlicka, pp. 80 - 81, 83, 85, 109, 227, 233, 236, 360 - 61 • Paul Mantz, "Exposition du Boulevard des Italiens," *Gazette des Beaux-Arts*, XIV (1863), p. 383 • Meier-Graefe, pp. 54, 62, 65, 313, fig. 44 • Lillian Moore, "Edouard Manet, Painter of Spanish Dance," *Dance*, XXVIII (Feb. 1954), pp. 24 - 26 • M-N 1926, I, 36, 43, 46 - 47, 51, 86, 134; II, 2, 10 - 11, 109, 118, 127 • *Catalogue de la Collection Isaac de Camondo*, Louvre, Paris, 1914, no. 172 • Proust, p. 144 • Rewald 1961, pp. 79 - 91 n. 18, 309 • Rey 1938, p. 48 • Rich, *Parnassus*, 1932, p. 2 • Richardson, pp. 14, 119 no. 9 • Rosenthal, *GBA*, 1925, pp. 207, 210 • Sandblad, pp. 29, 31, 59, 83, 168 n. 12 • Charles Sterling and Hélène Adhémar, *La Peinture au Musée du Louvre, École française, XIX^e siècle*, Paris, 1960, III, no. 1188 • T'47, pp. 52 - 53, 62, 92, 137, 183, 233, 491, 515 • Vaudoyer, pl. 12 • Zola, p. 30 (reprinted in Courthion and Cailler, 1945, p. 91) Related works: Drawing, pencil, ink and watercolor, Louvre, Paris, DeL, no. 178; T'47, no. 558 • Drawing, pencil, ink and watercolor, Fogg Art Museum, Cambridge, Mass., DeL, no. 179; T'47, no. 559 • Etching, cat. no. 45 • Lithograph, cat. no. 46.

added to the painting after the etching was made, and in the final state such a poem appears at the bottom of the plate. Baudelaire had seen Manet's painting in the studio and had sent him a poem to be added to the etching—even specifying the type of slanting letters to be used and warning that the punctuation be carefully followed. He also offered the suggestion that the poem be affixed to the frame of the painting. Thus, Lola appears in both painting and print with the words:

Entre tant de beautés que partout on peut voir
Je comprends bien, amis, que le Désir balance;
Mais on voit scintiller dans Lola de Valence
Le charme inattendu d'un bijou rose et noir.

Among so many beauties which one can see everywhere
I know well, my friends, that Desire finds it hard to choose;
But one sees sparkling in Lola de Valence
The unexpected charm of a jewel red and black.

Lola appears again, reduced to half-length format, to illustrate the cover of a song written by Manet's friend Zacharie Astruc (cat. no. 46). It was Astruc who first encouraged Manet to go to Spain, and Astruc who wrote the poem about Manet's *Olympia*. An artist himself, albeit a mediocre one, Astruc exhibited in the first Impressionist show in 1874, and in 1881 he made a bronze bust of Manet which later stood in a place of honor at the banquet held in homage to Manet the year after his death. Astruc's song entitled *Lola de Valence* is totally different from Baudelaire's charming quatrain. It begins, "Lola, Lola, charmante fille" and runs to six dull but singable verses each ending, "o mon coeur, o mon coeur, mon coeur." Manet's lithograph, however, is brilliant. The medium allows for a full and painterly use of tonal values quite different from the nervous crispness of the etching.

The Spanish Ballet includes to the far left a singer accompanying himself on the guitar. In 1860 Manet had already painted a similar figure, *The Spanish Singer*, now in the Metropolitan Museum. The painting had received praise when exhibited in the Salon of 1861. Baudelaire commented that Manet showed a pronounced taste for modern reality, and Théophile Gautier, who baptized the painting *Le Guitarrero*, wrote, "here is a guitar player who has not stepped out of a comic opera." In spite of this immediate naturalistic effect the critics detected influences from Spanish painting, and recently both Richardson and Vallery-Radot have noted the relationship to Greuze's painting of a mandolin player in the Louvre. Since Manet often used several sources for one work, it is not unreasonable to search further and to note that his teacher, Couture, made a genre painting of a fife player. There is also a painting by David Teniers of a mandolin player sitting on a low horizontal block in a pose similar to Manet's musician. Behind him, serving as a low table, is a bench like the one Manet's player uses, and on this bench is a glass and jug of a shape resembling the jug at the left in Manet's picture. Manet may not have known this painting, but he certainly saw the



45b

46



47a



45. Lola de Valence [Lola de Valence] Medium: Etching, three states; $10\frac{1}{8} \times 7\frac{1}{4}$ in.; 263 x 185 mm. (plate) • $9\frac{1}{8} \times 6\frac{3}{8}$ in.; 233 x 160 mm. (composition) Signed lower left: éd. Manet Editions: Originally planned for 1862 portfolio but withdrawn • October 1863 fascicule of Société des Aquafortistes • 1874 portfolio • 1890 portfolio, no. 3 • 1894 Dumont • 1905 Strölin Exhibitions of proofs from this plate: 1863, Salon des Refusés • Paris 1889, no. 356 • Paris 1900, no. 2383 • Paris 1932, no. 123, state II, no. 124, state III Catalogues raisonnés: G, no. 23 • H, no. 33 • M-N 1906, no. 3 Bibliography: Adhémar, *Nouvelles*, 1965, p. 231 • Bazire, p. 37 • Focillon, *GBA*, 1927, pp. 345–46 • JW, I, 120, no. 46 • Meier-Graefe, p. 331, fig. 190 • M-N 1926, I, p. 39 • Rosenthal, *GBA*, 1925, p. 208 • Rosenthal, pp. 29, 30, 35, 44, 56, 57, 65, 70 • T'47, p. 53 Related works: Oil, cat. no. 44 • Drawing, pencil, ink and watercolor, Louvre, Paris, DeL, no. 178, T'47, no. 559 • Drawing, pencil, ink and watercolor, Fogg Art Museum, Cambridge, Mass., DeL, no. 179, T'47, no. 559 • Lithograph, cat. no. 46 Proofs exhibited: a. State I: The Art Institute of Chicago Collections: Philippe Burty • Edgar Degas • André-Jean Hachette • Henri Thomas b. State III: * Philadelphia Museum of Art Red studio stamp outside plate: E. M. Collection: Carl Zigrosser, gift to the Museum, 1965 c. State III: † The Art Institute of Chicago.

46. Lola de Valence [Lola de Valence] Medium: Lithograph; $9\frac{1}{2} \times 8\frac{1}{2}$ in.; 241 x 213 mm. Signed lower left: éd. Manet Date: 1862 Editions: 1862 as a song-sheet cover Catalogues raisonnés: G, no. 69 • H, no. 31 • M-N 1906, no. 77 Bibliography: JW, I, 120, no. 46 • M-N 1926, I, 39–40 and fig. 40 • Proust, pl. 9 • Rosenthal, pp. 82, 84 • T'47, p. 53 Related works: Oil, cat. no. 44 • Drawing, pencil, ink and watercolor, Louvre, Paris, DeL, no. 178, T'47, no. 558 • Drawing, pencil, ink and watercolor, Fogg Art Museum, Cambridge, Mass., DeL, no. 179, T'47, no. 559 • Etching, cat. no. 45 Proofs exhibited: a. *Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: S. P. Avery Exhibition: New York 1919 b. †The Art Institute of Chicago.

47. The Spanish Singer (Le Guitarrero) [Le Chanteur Espagnol] Medium: Etching, five states; $11\frac{1}{4} \times 9\frac{1}{2}$ in.; 298 x 242 mm. (plate) Signed upper right in second state: éd. Manet, 1861; in fourth and fifth states: éd. Manet Date: 1861 Editions: 1862 portfolio, no. 1 • 1874 portfolio • 1890 portfolio, no. 2 • 1894 Dumont • 1905 Strölin Exhibition of proof from this plate: Paris 1884, no. 161 Catalogues raisonnés: G, no. 16 • H, no. 12 • M-N 1906, no. 4 Bibliography: Adhémar, *Nouvelles*, 1965, p. 231 • Bazire, p. 22 • Durand-Ruel, pl. XIX (engraved by Ch. Courty) • Focillon, *GBA*, 1927, pp. 242–43 • Gonse, *GBA*, 1884, pp. 137–39 • Hamilton, pp. 24–27, 31 • JW, I, 76, 119, no. 40 • M-N 1926, I, 38 • Rewald 1961, pp. 50–52 • Rey 1938, p. 19 • Rich, *Parnassus*, 1932, pp. 1–4 • Richardson, p. 118 • Rosenthal, pp. 62, 113 n. 3, 115–18 • T'47, pp. 41–43 • Jean Vallery-Radot, "Le Dessin préparatoire de Greuze pour 'L'Oiseleur accordant sa guitare,'" *Gazette des Beaux-Arts*, LIV (1959), p. 215 Related works: Oil, Metropolitan Museum of Art, New York, JW, no. 40 • Drawing, DeL, no. 160 • Watercolor, DeL, no. 161 Proofs exhibited: a. State III: The Maryland Institute, Baltimore (Lucas Collection) by courtesy of The Baltimore Museum of Art Collection: George A. Lucas Exhibition of this proof: Baltimore, 1962, no. 17 b. State V: * Philadelphia Museum of Art Collections: Alphonse Hirsch • Boies Penrose c. State V: † The Art Institute of Chicago.

48. Moorish Lament [Plainte Moresque] Medium: Lithograph; $7\frac{1}{2} \times 7$ in.; 197 x 178 mm. Signed lower left: Manet Date: 1862 Editions: 1862, as a sheet music cover Catalogues raisonnés: G, no. 70 • H, no. 29 • M-N 1906, no. 78 Bibliography: Bazire, p. 73 • JW, I, 76 • M-N 1926, I, 40 and fig. 39 • Rosenthal, pp. 83–85 • T'47, p. 56 Related work: Drawing, Cabinet des Estampes, Bibliothèque Nationale, Paris, no. 5660 Proof exhibited: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: S. P. Avery.

49. The "Posada" [La Posada] Medium: Etching, one state, only known proof; $9\frac{1}{8} \times 16\frac{1}{4}$ in.; 245 x 413 mm. Signed lower left: éd. Manet Date: c. 1863 Editions: none Catalogues raisonnés: G, no. 47 • H, no. 36 • M-N 1906, no. 71 Bibliography: Rosenthal, p. 145 • Rosenthal, *GBA*, 1925, p. 207 • T'47, p. 75 Related works: Oil, Hill-Stead Museum, Farmington, Conn., JW, no. 123 • Watercolor, formerly Collection of Paul Rosenberg, JW, no. 123 Proof exhibited: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: S. P. Avery.

engraving of it which served to illustrate a chapter on the peasants of Auvergne in the series called *Les Français peints par eux-mêmes* (see p. 43). The etching Manet made of *The Spanish Singer* (cat. no. 47) reverses the image of the painting and is thus a more likely source for the figure in *The Spanish Ballet*. Manet was proud of his print and wrote to a friend of his intention to give a proof to the singer Faure, "Does he like etchings and would he be pleased to have one? Because I am very miserly about a fine proof."

Manet's Spanish singer has been identified by some as a popular guitarist named Huerta and by others as Jérôme Bosch, a Spanish guitarist and composer who was at the height of his popularity in the early 1860's. Bosch was the author of "Plainte Moresque", and Manet made his lithograph portrait (cat. no. 48) for the cover of the instrumental music (there are no words). This picture makes it quite clear that he was not the model for *The Spanish Singer*. The drawing is very compact, producing a pattern of dark shapes against the light ground. An early proof which once belonged to Degas shows that Manet himself sketched in the lettering and thus controlled the composition of the entire page.

Manet's etching, *La Posada* (cat. no. 49), shows a group of bullfighters relaxing in their inn or *posada*. It is very similar in light and in composition to the painting of *The Spanish Ballet* (fig. no. 4)—so similar, in fact, that it was catalogued under that title at one point, causing Moreau-Nélaton to speculate that there might be a lost print after the painting. Manet had used Stevens' large studio with its familiar bench and table for his studies of the ballet troupe in the summer of 1862 and he again borrowed it in 1863 to pose a dozen *toreros* then visiting Paris. Tabarant recounts this event with some security, but Moreau-Nélaton, Wildenstein and Guérin all have assigned a date of 1865 for the painting and, consequently, the etching. Guérin thought that the technique of the etching attested to this date, but he knew the print only through a photograph of the unique proof in New York. In view of the strong compositional similarities to *The Spanish Ballet*, the earlier date seems more likely.





50. Mademoiselle Victorine in the Costume of an Espada [Mlle Victorine en costume d'un espada] The Metropolitan Museum of Art, Bequest of Mrs. H. O. Havemeyer, 1929 • The H. O. Havemeyer Collection Medium: Oil on canvas; 65 x 50 1/4 in.; 165 x 128 cm. Signed lower left: éd. Manet 1862 Date: 1862 Collections: Durand-Ruel purchase, 1872 • Jean-Baptiste Faure, Paris, until 1898 • Durand-Ruel, Paris, 1898 • H. O. Havemeyer, New York, 1898–1929 Exhibitions: Salon des Refusés, Paris, 1863, no. 365 • Paris 1867, no. 12 • Paris 1884, no. 15 • The H. O. Havemeyer Collection, Metropolitan Museum, New York, 10 March–2 Nov. 1930, no. 76 • One Hundred Years of French Painting, William Rockhill Nelson Gallery of Art, Kansas City, 31 March–28 April 1935, no. 31 • Amsterdam 1938, no. 139 Catalogues raisonnés: D, no. 37 • JW, no. 51 • M-N ms., no. 48 • T'31, no. 54 • T'47, no. 55 • Locharde no. 402 Bibliography: Zacharie Astruc, *Le Salon de 1863* (May 20) • Bataille, pl. 45 • Canaday, *Horizon*, 1964, p. 92 • Jules Antoine Castagnary, *L'Artiste*, IV (1863), p. 76, reprinted in *Salons* (1892), I, pp. 173–74 • Colin, p. 73, pl. VII • Courthion, p. 17, fig. 18 • F. Daulte, *L'Oeil* (June 1960), p. 58 • Florisoone, pp. xxii, 116–17, pl. 20 • Hamilton, pp. 43, 47, 50, 52, 157 • Havemeyer, pp. 146–47 • L. W. Havemeyer, *Sixteen to Sixty, Memoirs of a Collector*, 1961, pp. 224–25 • Paul Jamot, "Manet, 'Le Fifre' et Victorine Meurend" *Revue de l'Art*, LI (1927), pp. 36, 38 • JW, I, 37, 77, 89 • Jedlicka, pp. 78–79 • Lambert, *GBA*, 1933, pp. 374–75 • Meier-Graefe, pp. 64, 313, pl. 43 • M-N 1926, I, 48, 51, 132, fig. 53, II, fig. 341 • Péladan, *L'Artiste*, 1884, pp. 106–08 • Rewald 1961, pp. 85, 272, illus. p. 83 • Richardson, no. 10 • L. E. Rowe, "A Study for the Havemeyer Picture," *Bulletin of the Rhode Island School of Design*, XVIII (1930), pp. 25–27 • Sandblad, p. 83 • Sloane, pp. 186, 194, fig. 60 • Adolphe Tabarant, "Celle qui fut l'Olympia," *Bulletin de la Vie Artistique*, II (1921), p. 297 • Tabarant, *Renaissance*, 1930, pp. 61, 64 • T'47, pp. 47, 54 • Théophile Thoré, *Le Salon de 1863: Les Reprouvés*, reprinted in *Salons de W. Bürger* (1870), I, p. 424 • Vaudoyer, pl. 13 • Venturi, II, p. 191 • Waldmann, pp. 16–17, 29–32, 45 • E. Waldmann, "Französische bilder in Amerikanischen Privatbesitz," *Kunst und Künstler*, IX (1910), pp. 134, 138, illus. p. 92 • Zola, pp. 27, 32 (reprinted in Courthion and Cailler, pp. 86, 93) Related works: Drawing, pencil and wash, Museum of Art, Rhode Island School of Design, Providence, DeL, no. 181 • Etching, cat. no. 51.



51. Mademoiselle Victorine in the Costume of an Espada [Mlle Victorine en costume d'un espada] Medium: Etching and aquatint, two states; 13 1/4 x 10 1/8 in.; 334 x 278 mm. (plate) • 11 1/4 x 9 1/4 in.; 302 x 239 mm. (composition) Signed lower left: éd. Manet Date: 1862 Edition: 1862 portfolio, no. 4 Exhibition of proofs from this plate: Paris 1884, no. 161 Catalogues raisonnés: G, no. 32 • H, no. 35 • M-N 1906, no. 7 Bibliography: Rosenthal, pp. 44, 59, 70, 115 • T'47, p. 55 Proof exhibited: State II: National Gallery of Art, Washington, Rosenwald Collection Collections: Sale 68, Gutekunst and Klipstein, Berne, 1952, no. 164 • Lessing J. Rosenwald, 1952.

Things Spanish enjoyed enormous popularity in France during the reign of the beautiful Empress Eugénie. Not only were Spanish dancers and bull-fighters welcomed in the French capital, but Spanish themes were common in novels and plays, the annual Salons were filled with paintings of Spanish subjects, and details of Spanish dress came and went in the changing world of fashions. Manet could count among his friends two of the leading Spanish experts of the time, Théophile Gautier and Lord Taylor (see p. 61), and the combined interest in Spain and in graphic processes had resulted in new editions of etchings by Goya.

Concerned with modern life, Manet could hardly have avoided an interest in the Spanish vogue. According to Zola, he collected Spanish costumes, and we see his favorite model, Victorine Meurend, dressed in one of them in the painting of *Mademoiselle Victorine in the Costume of an Espada* (cat. no. 50). This painting makes it clear that Manet was familiar with Goya's *Tauromaquia*. It follows the general spatial organization of number 27 of this series, where large figures appear in the foreground, a second fighting scene occurs in the middle ground, and the barricade at the edge of the bullring is in the background. This barricade appears in many of Goya's prints where one also finds small groups of spectators and even a figure climbing over the wall. Goya's bullfight etching number 5 provides the exact motif for the bull and picador in the middle ground of Manet's painting—even the shadows on the ground have been accurately copied. The sharp contrast of sun and shadow in *Mademoiselle Victorine in the Costume of an Espada* was surely suggested by the vivid lighting effects of Goya's prints. The color, however, is unique with Manet. The dull tones of the floor of the bullring, the brown of the barricade, and the restrained colors of the background figures all relate to each other in a kind of earthy warmth typical of much traditional French and Spanish painting. Against this foil, the colors of the *espada*'s flesh and vivid costume come as a surprise. Her white stockings and black suit are treated with a cold clarity and flavored with remarkable acid touches of pink, blue, lavender, and lemon yellow. These colors detach the figure from its surroundings and give it an immediate presence which seems to make it more a part of our world than of the illusory world which the frame invites us to enter.

This sense of participation in the scene is further enforced by Victorine's direct gaze which seems to have the frankness of a living photograph. Manet had discovered this modern young Parisian in a crowd, sought her out, and repeatedly used her as a model for more than ten years. Her familiar face appears in *The Street Singer*, *The Woman with the Parrot*, *Luncheon on the Grass*, and the *Olympia* (see cat. no. 55), to mention only a few of her portraits.

Mademoiselle Victorine in the Costume of an Espada, *Luncheon on the Grass*, and *Young Man in the Costume of a Majo* were submitted to the Salon of 1863. Rejected, they were shown in the famous Salon des Refusés. The two Spanish costume pieces were found raw in color and poorly drawn, but a real



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52. Young Woman Reclining in Spanish Costume [Jeune Femme étendue en costume espagnol] Yale University Art Gallery, New Haven, Conn., Bequest of Stephen Carlton Clark, B.A. 1903 **Medium:** Oil on canvas; $37\frac{1}{4} \times 44\frac{1}{4}$ in.; 94.6 x 113.7 cm. **Signed** lower right: à mon ami Nadar Manet **Date:** 1862 **Collections:** Félix Tournachon, called 'Nadar,' Paris, to whom Manet gave the picture (Sale, 11–12 Nov., 1895, no. 60) • Edouard Arnhold, Berlin • Stephen Carlton Clark, New York **Exhibitions:** Paris 1863 • Paris 1867, no. 35 • Paris 1884, no. 20 • *Kunstausstellung*, Dresden, 1912 • *Frühjahrsausstellung*, Preussische Akademie der Künste, Berlin, May–June 1926, no. 19 • *A Collector's Taste*, Knoedler and Co., New York, 12–30 Jan. 1954, no. 6 • *Pictures collected by Yale Alumni*, Yale University Art Gallery, New Haven, 8 May–18 June 1956, no. 71 **Catalogues raisonnés:** D, no. 46 • JW, no. 63 • M-N ms., no. 47 • T'31, no. 55 • T'47, no. 57 **Bibliography:** Bazire, p. 54 • Bodkin, *Burlington*, 1927, pp. 166–67 • Courthion, pp. 68–69 • Marie Dormoy, "La Collection Arnhold," *L'Amour de l'Art*, VII (1926), pp. 242–43 • D, 1902, pp. 30–31 • Gonse, *GBA*, 1884, p. 140 • Jamot, *Burlington*, 1927, pp. 27–28 • JW, I, 31, 33, 37, 89 • Jedlicka, pp. 82–83 • Lambert, *GBA*, 1933, pp. 369, 377 • Meier-Graefe, pp. 65–66 and fig. 32 • Julius Meier-Graefe, *Impressionisten*, Munich, 1907, p. 83 • M-N 1926, I, 47, 51, 86, and figs. 45, 46, II, 127 and fig. 339 • Rey 1938, p. 12 • Rich, *Parnassus*, 1932, p. 4 • Sandblad, p. 96 • T'47, pp. 55, 137, 492 • Zola, p. 39, no. 1 **Related work:** Watercolor, cat. no. 53.

53. Young Woman Reclining in Spanish Costume [Jeune Femme étendue en costume espagnol] Yale University Art Gallery, New Haven, Conn., Gift of John S. Thacher, B.A. 1927 **Medium:** Watercolor; $6\frac{1}{2} \times 9\frac{1}{4}$ in.; 165 x 235 mm. **Signed** lower right: E. M. **Date:** 1862 **Collections:** Adrien Fauchier-Magnan, Neuilly-sur-Seine • Étienne Bignou, Paris • Dorville, Paris (Sale, Hall du Savoy, Nice, 24–27 June 1942, no. 341) **Catalogues raisonnés:** Del., no. 166 • T'47, no. 561 **Bibliography:** D, 1902, p. 31 • JW, I, 123, no. 63 • T'47, p. 55 **Related work:** Oil, cat. no. 52.

54. Odalisque **Medium:** Etching and aquatint, one state; $5\frac{1}{8} \times 8\frac{3}{4}$ in.; 128 x 222 mm. (plate) • $4\frac{3}{4} \times 8\frac{1}{2}$ in.; 121 x 216 mm. (composition) **Not signed.** **Date:** 1862 or 1868 **Edition:** 1884 Bazire **Catalogues raisonnés:** G, no. 64 • H, no. 57 • M-N 1906, no. 20 **Bibliography:** Farwell, p. 48 • Rosenthal, pp. 65–66 • T'47, p. 55 **Related work:** Drawing, sepia and gouache, Louvre, Paris, Del., no. 193 **Proof exhibited:** The Maryland Institute, Baltimore (Lucas Collection) by courtesy of The Baltimore Museum of Art **Collection:** George A. Lucas.

shower of abuse fell on the more daring *Luncheon on the Grass*, where Victorine's frank face and nude body were simply thought "shameless." Manet made a drawing after his painting of *Mademoiselle Victorine in the Costume of an Espada* as a step in the preparation of an etching of the same motif (cat. no. 51). The drawing reverses the original image (a photograph may have been used for this purpose). Manet then traced the drawing onto his etching plate thus allowing the printing to reverse the image again and to restore the original format of the oil.

Young Woman Reclining in Spanish Costume (cat. no. 52) is inscribed to Manet's friend Gaspard-Félix Tournachon, who called himself "Nadar". For his day, Nadar was both a universal and a modern man. He was an able portrait painter, a witty caricaturist, a leader in the development of the new science of photography, and well known for his balloon ascents. His studio became a meeting place for such figures as Corot, Monet, Guys, Baudelaire, Daumier, Delacroix, George Sand, Sarah Bernhardt, Berlioz and Wagner. It was he who offered his ample rooms for the first Impressionist exhibition in 1874. The painting Manet made for Nadar is probably a portrait of his mistress, who is unknown to us. It has been suggested several times that the picture was intended as a kind of pendant to the *Olympia*, like Goya's twin paintings of *Maja Nude* and *Maja Clothed*. There seem to be arguments both for and against this view. Manet's paintings are different sizes and of different models in different surroundings. The pose of each seems to relate to the general tradition of the reclining Venus or odalisque and each painting includes a cat, but precise similarities are not to be found. On the other hand, Manet's figure wears Spanish costume, albeit that of a man, and there is evidence that Nadar might have had Goya's paintings in mind. In 1859 Baudelaire had written him urging him to buy two small copies of *Maja Nude* and *Maja Clothed* from a picture dealer in Paris. Manet repeated this motif with only slight variations in a small watercolor (cat. no. 53).

There is considerable difference of opinion as to how the etching of the *Odalisque* (cat. no. 54) should be placed in Manet's *oeuvre*. Manet painted a woman in oriental costume in 1870 called *La Sultane* (JW, no. 200), but this is a standing figure in voluminous costume and apparently not at all the same model. Harris dates the etching 1868 and considers it a first try for the illustration Manet made for *Fleur exotique* (cat. no. 80). Tabarant connects the work with *Young Woman Reclining in Spanish Costume*, and Beatrice Farwell goes further in suggesting that the etching is of the same model. The features are certainly very similar. If Manet's *Olympia* and his *Young Woman Reclining* can be accepted as modern versions of Goya's *Maja Nude* and *Maja Clothed*, then this etching seems to belong in the same area of his interest. While differing from the exact pose of Goya's figures, the reclining odalisque, head supported against her hand, is reminiscent of the sultry Spanish lady and of her ultimate sources in the Venuses of Giorgione and Titian.

55. †Olympia [Olympia] Stavros Niarchos, Paris Medium: Watercolor; 12½ x 18 in.; 318 x 457 mm. Signed lower right: E. Manet Date: 1863 Collections: Auguste Pellerin, Paris (lender 1900) • Jules Strauss, Paris (lender 1922) • Georges Bernheim, Paris • Albert Mayer, Paris • Alfred Daber, Paris • Derrick Morely, London Exhibitions: Paris 1900, no. 1152 • *Sous le Second Empire*, Pavillon Marsan, Louvre, Paris, 27 May – 10 July 1922, no. 367 • Berlin 1928, no. 9 • Paris 1928, no. 2 • *The Niarchos Collection*, Knoedler Gallery, New York, 3 Dec. 1957 – 10 Jan. 1958 • The National Gallery of Canada, Ottawa, 5 Feb. – 2 March 1958 • The Museum of Fine Arts, Boston, 15 March – 20 April 1958, no. 33–34 • *The Niarchos Collection*, The Tate Gallery, London, 23 May – 29 June 1958, no. 35 Catalogues raisonnés: DeL, no. 196 • T'31, no. 27a • T'47, no. 575 Bibliography: Courthion, p. 11, fig. 21 • D, 1902, p. 134 • Florisoone, pl. 35 • Guérin, no. 39, illus. • Hamilton, *Art News*, 1966, p. 119 • JW, I, 125, no. 82 • Jedlicka, opp. p. 65 • Martin 1958, pl. 5 • Martin 1959, pl. 4 • Meier-Graefe, fig. 68 • Charles Oulment, "An unpublished watercolor study for Manet's Olympia," *Burlington Magazine* XXII (1912), pp. 44–47 • Richardson, no. 14 • Rosenthal p. 133 Related works: Oil, Louvre, Paris, JW, no. 82 • Drawing, sanguine, Bibliothèque Nationale, Paris, DeL, no. 194 • Drawing, sanguine, Louvre, Paris, DeL, no. 195 • Etching, cat. no. 57 • Etching, cat. no. 58.



As a student, Manet had copied Titian's *Venus of Urbino*. He surely knew Goya's *Maja Nude* (see p. 73) and was undoubtedly familiar with the odalisques of Ingres and Delacroix. Nudes were numerous and popular in the Salons in the early sixties when Manet painted the *Olympia*, a modern version of an accepted subject. But, as Hamilton puts it, "In *Olympia*, tradition and modern life collided . . . for here Manet was reworking one of the most familiar as well as one of the most conventionally idealized themes of European painting." Manet's painting hardly represents a goddess. A blunt portrait of Victorine Meurent (see p. 71) might have been bad enough, but the addition of a cat, replacing Titian's faithful dog, and a servant carrying flowers from an unseen admirer left little to the imagination of the public. Baudelaire had published *Les Fleurs du mal* in 1857, and some of the poems had been censored by the police. His poetic images of furtive cats and irresistible women were remembered. The public certainly understood the implications of the name *Olympia*, which Manet's friend Zacharie Astruc had chosen for the work, since Olympia was Marguerite Gautier's rival in Dumas' book *La Dame aux camélias*.

Manet's oil painting is a rich fabric of pigment stressing the extreme contrasts in value of the dark background and the pale subtleties of flowers, cloth, and flesh. So few middle tones were used that Olympia's figure appeared startlingly flat to eyes adjusted to the routine transitions of value taught by the academy. If the oil is dramatic, the watercolor (cat. no. 55), by contrast, is airy and luminous, and the young Olympia seems less brazen. Sandblad points out that although fashionable Parisians found this young lady shocking, she represented quite accurately the contemporary ideal—childishly direct, a little spare, yet enormously elegant.

The Negress who carries in a sparkling bouquet of flowers in the *Olympia* is like a modern version of the dark servants in Delacroix's Algerian paintings and indirectly relates Manet's picture to the romantic "oriental" style still popular among many artists of the day. Manet must have met his model a year before, for he jotted down her address in a notebook of 1862 with the words, "Laure, very beautiful Negress." Probably in preparation for the *Olympia*, Manet made a fresh oil study which captures Laure's handsome features and lively expression (cat. no. 56).

Although Manet painted his famous oil of *Olympia* in 1863, there is every reason to believe that his etchings of the same subject were not undertaken until a few years had passed. The painting itself was not publicly shown until the Salon, and the story of the offensive criticism it received is well known.

In February of 1866, Manet met Émile Zola who was already writing art criticism for *L'Événement*, a weekly paper, and already offending the public with his liberal views. His article of 7 May was devoted to Manet, and in it he described his visit to Manet's studio, "I also saw *Olympia* again, she who has the serious fault of closely resembling young ladies of your acquaintance. There, isn't that so?" It is easy to see that statements such as this



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56. The Negress [La Nègresse] Private Collection Medium: Oil on canvas; 23 x 18 $\frac{1}{4}$ in.; 58.4 x 48 cm. Not signed. Date: 1863 Collections: Éva Gonzalès, Paris • Henri Guérard, Paris • Auguste Pellerin, Paris • Prince de Wagram, Paris • Marczell de Nemès, Budapest, (Sale, Galerie Manzi, Joyant, Paris, 18 June 1913, no. 108) • Baron Mor Lipot Herzog, Budapest • Riccardo Gualino, Turin • Galerie Thannhauser, Berlin • Honolulu Academy of Arts, Hawaii, 1933–59 Exhibitions: Szépművészeti Múzeumban, Budapest, 1911 • *Sammlung des Kgl. Rates Marczell von Nemès—Budapest Ausgestellten Gemälde*, Städtische Kunsthalle, Düsseldorf, 1912, no. 97 • *Alcune Opere della Collezione Gualino*, Pinacoteca, Turin, May 1928, no. 132 • Honolulu Academy of Arts, Hawaii, 8 Dec. 1949–29 Jan. 1950 • *La Pittura Moderna straniera nelle collezioni private italiane*, Galleria d'Arte Moderna, Turin, 19 Mar.–14 April 1961, no. 1 Catalogues raisonnés: D, no. 45 • JW, no. 81 • T'31, no. 67 • T'47, no. 69 Bibliography: Bazire, p. 129 • Florisoone, pl. 32 • Jedlicka, opp. p. 74 • Meier-Graefe, pp. 139, 146, fig. 66 • M-N 1926, I, fig. 77 • Gabriel Mourey, "La Collection Marczell de Nemès," *Les Arts*, XII (1913), pp. 26, 28 • Lionello Venturi, "Manet," *L'Arte*, XXXII (1929), pp. 155–57.

57. Olympia, first plate Medium: Etching, three states; 6 $\frac{3}{8}$ x 9 $\frac{9}{16}$ in.; 162 x 243 mm. (plate) • 5 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in.; 130 x 183 mm. (composition) Not signed. Date: 1867 Editions: 1890 portfolio, no. 19 • 1894 Dumont • 1905 Strölin Catalogues raisonnés: G, no. 40 • H, no. 53 • M-N 1906, no. 37 Bibliography: Adhémar, *Nouvelles*, 1965, p. 231 • Focillon, *GBA*, 1927, pp. 345–46 • JW, I, 9, 125, no. 82 • Rosenthal, pp. 55, 128, 133, illus. opp. p. 124 • T'47, pp. 78–79 • Ziggrosser, *Print Connoisseur*, 1921, pp. 388, 396, 398 Related works: Oil, Louvre, Paris, JW, no. 82 • Watercolor, cat. no. 55 • Etching, cat. no. 58 Proofs exhibited: a. State I: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: Samuel Putnam Avery Exhibition: New York 1919 b. State III: Philadelphia Museum of Art Collection: R. Sturgis Ingersoll, gift to the Museum, 1960.

58. Olympia, second plate Medium: Etching, five states; 3 $\frac{3}{8}$ x 8 $\frac{1}{8}$ in.; 88 x 205 mm. in first two states, then reduced to 3 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in.; 88 x 180 mm. Not signed. Date: 1867 Editions: 1867 Zola, facing p. 36 • 1894 Dumont • 1902 Duret, facing p. 36 • 1905 Strölin Catalogues raisonnés: G, no. 39 • H, no. 54 • M-N 1906, no. 17 Bibliography: Ebin, *GBA*, 1945, pp. 364–66 • Focillon, *GBA*, 1927, pp. 345–46 • JW, I, 9, 125, no. 82 • Meier-Graefe, p. 141, fig. 65 • Rosenthal, pp. 31, 44, 45, 55, 57, 58, 67, 70, 123, 128, 133 • T'47, pp. 78–79 • Zola, p. 7 Related works: Oil, Louvre, Paris, JW, no. 82 • Watercolor, cat. no. 55 • Etching, cat. no. 57 Proofs exhibited: a. State II: Philadelphia Museum of Art Collection: Robert Hartshorne b. State III (G IV, H III, M-N 1906 IV): Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: Samuel Putnam Avery Exhibition: New York, 1919 c. State III (G IV, H III, M-N 1906 IV): Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: Samuel Putnam Avery Exhibition: New York 1919 d. State V* (G VI, H V, M-N 1906 IV): Philadelphia Museum of Art Collection: Carl Ziggrosser, gift to the Museum, 1965 e. State V† (G VI, H V, M-N 1906 IV): The Art Institute of Chicago.



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might provoke further protests, and after three more articles Zola was forced to resign. However, he did not resign from his battle on Manet's behalf. His articles, revised and expanded, appeared in the January 1 issue of *Revue du xix^e siècle* and as a small book, *Édouard Manet: Étude biographique et critique* published by Dentu in May. The book contained two etchings, a portrait of Manet by Bracquemond, and the *Olympia* (cat. no. 58). In Manet's portrait of Zola, painted the following winter, one finds a photograph of the *Olympia* on the wall behind the writer and a copy of the small book on the table, as if to express Manet's appreciation for Zola's faith in this controversial work.

Manet made two etchings after the *Olympia*. Moreau-Nélaton, Rosenthal, and Guérin all consider the larger plate (cat. no. 57) as the second try, but Harris convincingly demonstrates that this print is much closer to the painting in format and in detail than the smaller etching which appeared in Zola's book. Even the first print, of course, may have been made in response to a request from Zola for an appropriate illustration and, like the second plate, it may also be dated as late as 1867.

Both etchings of *Olympia* went through several stages of development. The first state (cat. no. 57a) of the first plate is generally light and crisp, the background similar in tone to the luminous greens in the watercolor, the flowers and white paper expressed in line alone. The third state becomes quite dark, and without the distinctions of hue possible in painting, the background serves to suppress the contours of both the cat and Olympia's hair. There were no editions of this print until after Manet's death, and it appears he decided to abandon this plate and to try again in a narrower format. This second plate also went through a series of changes, but from the first the background is considerably simplified. Manet apparently always found his format too wide since he did not develop his design all the way to the edges, and after the first two states he cut off the sides of the plate. Guérin lists three states before the cutting of the plate, but since he wrote his book during the war he was not able to see all the proofs he described. Examination of the proofs suggests that Manet's second and third states should be combined into one. An etching can be varied not only by the addition of marks on the plate itself, but by the handling of the plate during printing. Two impressions of the third state (cat. no. 58b and c) show what dramatic differences in coloristic expression can be produced by varying the processes of inking and wiping.



59. *The Dead Toreador (Le Torero mort)
[L'Homme mort] National Gallery of Art, Washington, Widener Collection **Medium:** Oil on canvas; 29 $\frac{3}{4}$ x 60 $\frac{3}{4}$ in.; 76 x 153.3 cm. **Signed** lower right: Manet **Date:** 1864 **Collections:** Durand-Ruel, Paris, 1872 • Jean-Baptiste Faure (lender in 1889) • Durand-Ruel, Paris • Cottier and Co., New York, 1890 (loaned by James S. Inglis, partner of this firm, in 1893) • Joseph Widener, Elkins Park, Pennsylvania **Exhibitions:** Paris Salon 1864, no. 1282 as part of *Épisode d'un combat de taureaux* • Paris 1865, no. 2 • Paris 1867, no. 5 • Exhibition at Le Havre, 1868, where it won a medal (see Jean Aubrey, *Eugène Boudin*, Paris, 1922, pp. 68–69) • Paris 1884, no. 24 • Paris 1889, no. 488 • Chicago 1893, no. 2937 • Paris 1932, no. 19 • *Diamond Jubilee Exhibition*, Philadelphia Museum of Art, 4 Nov. 1950–11 Feb. 1951, no. 69 **Catalogues raisonnés:** D, no. 51 • JW, no. 83 • M-N ms., no. 52 • T'31, no. 73 • T'47, no. 73 **Bibliography:** Babelon, *Clavileño*, 1952, pp. 19–20 • Bataille, pp. 8, 55, 57 • Bazin, *L'Amour de l'Art*, 1932, pp. 153–163 and fig. 38 • Bazire, pp. 40–42, 54 • Huntington Cairns and John Walker, eds., *Great Paintings from the National Gallery of Art*, Washington, National Gallery of Art, 1952, pp. 152–153 • Courthion, pp. 16, 80–81 • Durand-Ruel, pl. CXVII (engraved by Flameng) • Florisoone, pp. xx, 122, pl. 24 • *The Frick Collection: An Illustrated Catalogue of the works of Art in the Collec-*

tion of Henry Clay Frick, Pittsburgh, privately printed, 1949, I, 201–04 • Gonse, *GBA*, 1884, pp. 133, 140 • Hamilton, pp. 52–63, 98, 155, 161, 264 and figs. 8a, 8b, 9a • Hamilton, *Art News*, 1966, pp. 107, 118 • Hourticq, pp. 35–36 • Huth, *GBA*, 1946, p. 246 • JW, I, 27, 79, 89, 112 • Lambert, *GBA*, 1933, pp. 374, 376, 379 • Bates Lowry, *Muse and Ego: Salon and Independent Artists of the 1880's*, Pomona College Gallery, Claremont, California, 1963, p. 33, no. 33 • Paul Manz, "La Galerie Pourtalès, IV," *Gazette des Beaux-Arts*, XVIII (1865), pp. 98–99 • Meier-Graefe, p. 66 and pl. 35 • M-N 1926, I, 56–59, 62 and fig. 60, II, 127 and fig. 340 • Péladan, *L'Artiste*, 1884, pp. 102, 109 • Proust, pp. 47, 52, 144, 164 • Rich, *Parnassus*, 1932, pp. 1–3 • Richardson, p. 121, no. 23 • W. Roberts, *Pictures in the Collection of P. A. B. Widener: British and Modern French Schools*, Philadelphia, privately printed, 1915, no. 39 • Rosenthal, *GBA*, 1925, p. 205 • Sloane, *Art Q.*, 1951, p. 103 • T'47, pp. 82–87, 195, 491, 511–12 • Hans Tietze, "Manet and a so-called Velasquez," *Burlington Magazine*, LXIX (1936), p. 85, ill. p. 74 • Vaudoyer, pl. 15 • Emil Waldmann, "Französische Bilder in Amerikanischen Privatbesitz," *Kunst und Künstler*, IX (1910), pp. 134, 136–37 • Zola, p. 34 (reprinted in Courthion and Cailler, p. 95) **Related works:** Oil, *Épisode d'un combat de taureaux*, fragment, Frick Collection, New York, JW, no. 84 • Etching, cat. no. 60 • Lithograph, *Civil War*, cat. no. 116.

Crushing criticism greeted the exhibition of Manet's large canvas *Episode in the Bullfight* at the Salon of 1864. Even writers who had praised him elsewhere found his composition "unintelligible," his bull "microscopic." The size of the bull bothered everyone; it seemed out of perspective, "a horned rat." Hector de Callias, the brother-in-law of Nina de Villard (see p. 139), made the problem clear in his June first article in *L'Artiste*. He saw the painting as a "three-part treatise" without unifying spatial organization: a large figure of the dead toreador in the foreground, a bull in the middle ground, and some frightened toreadors in the background. We can easily imagine the format of the picture from contemporary cartoons and from the similar arrangement of the elements in *Mademoiselle Victorine in the Costume of an Espada* (cat. no. 50).

The Episode in the Bullfight no longer exists. Sometime after the Salon of 1864 and before Manet's show at Martinet's gallery in February 1865, Manet cut up the painting, preserving two fragments: the *Bullfight*, now in the Frick Collection in New York, and *The Dead Toreador* (cat. no. 59). Following Bazire's statement in 1884, most writers have explained Manet's action on the basis of his dismay over the adverse criticism. This may be partially correct, but a review of Manet's painting habits suggests other reasons as well. Manet cut up large paintings on at least two other occasions (see pp. 59, 87, 91). More often he developed motifs separately, combined them into larger compositions, repeated them again in single format or in other compositions (see pp. 45, 85). The academic artist would have made a series of drawings and oil sketches in preparation for a large canvas and then considered the problem completed. By contrast, Manet was peculiarly modern in his approach. Like Picasso, he made a number of drawings, paintings, and prints of related motifs both before and after major works. The repetition of an image in various different compositions is one approach to the exhaustion of a theme. The actual cutting of compositions is equally effective except that it robs posterity of the original format.

After the question of Manet's perspective, the critics attacked his "Spanish" subject and style. The *Journal Amusant* referred to the artist as "Manet y Courbetos y Zurbaran de las Batignollas," and Théophile Thoré, in a generally favorable review, stated directly that Manet had copied the figure of the dead toreador from a painting by Velásquez in the Pourtalès Collection. (Now in The National Gallery in London, *Orlando Muerto* is thought to be by a seventeenth-century Italian painter and not by the Spanish master.) Baudelaire, who was then in Brussels, read Thoré's article and quickly sent a letter in defense of Manet's originality. He denied that Manet had ever seen the Pourtalès Collection and attributed the similarity of the two works to a "mysterious coincidence", like the coincidental similarities in his own work and that of Poe. Thoré printed Baudelaire's letter but added the comment that if Manet had not seen the so-called Velásquez he must have been aware of it through "some intermediary or other." This curious exchange points up a second aspect of Manet's painting methods. It is obvious that he frequently borrowed from the masters, particularly the



60b

60. The Dead Toreador (Le Torero mort) [L'Homme mort] Medium: Etching and aquatint, six states; $6\frac{1}{4} \times 8\frac{3}{4}$ in.; 156 x 223 mm. (plate) • $3\frac{3}{4} \times 7\frac{7}{8}$ in.; 96 x 193 mm. (composition) Signed lower left: Manet Date: 1868 Editions: 1874 portfolio • 1890 portfolio, no. 4 • 1894 Dumont • 1905 Strölin Exhibitions of proofs from this plate: Salon of 1869 • Paris 1884, no. 161 Catalogues raisonnés: G, no. 33 • H, no. 56 • M-N 1906, no. 13 Bibliography: Gonse, p. 133 • JW I, 126, no. 83 • M-N 1926, I, fig. 125 and p. 110 • Rosenthal, *GBA*, 1925, p. 208 • Rosenthal, pp. 45, 59, 60, 88, 110, 115, 118 • T'47, p. 87 Related works: Oil, cat. no. 59 • Lithograph, *Civil War*, cat. no. 116 Proofs exhibited: a. State II (G II, H II, M-N 1906 I): Davison Art Center Collection, Wesleyan University, Middletown, Conn. Collections: Samuel Putnam Avery • George W. Davison, New York b. State V (G V, H V, M-N 1906 not described): National Gallery of Art, Washington, Rosenwald Collection Collections: Marcel Mirault, Paris • Zinser • Lessing J. Rosenwald c. State VI (G VI, H VI, M-N 1906 III): Philadelphia Museum of Art, purchase, 1963, Harrison Fund.



61

61. The Ship's Deck (Pont d'un bateau) National Gallery of Victoria, Melbourne (Felton Bequest, 1926) Medium: Oil on canvas laid on panel; $21\frac{1}{4} \times 17\frac{3}{4}$ in.; 54 x 44 cm. Apocryphal signature lower right: manet (This does not show in the Lochard photograph of 1884) Date: c. 1860 Collections: Quentin, John James Cowan (Sale, Christie's, London, 2 July 1926, no. 113) Exhibitions: *Loan Exhibition of Pictures Mainly by Deceased Artists of the British, French and Dutch Schools*, Museum and Art Gallery, Kirkaldy, 27 June – 12 Sept. 1925, no. 26 • *Trois Millénaires d'Art et de Marine*, Paris, Petit Palais, 2 March – 2 May 1965, no. 20 Catalogues raisonnés: JW, no. 90 • M-N ms., no. 58 • T'31, no. 10 • T'47, no. 11 • Lochard no. 252 Bibliography: Bazire, p. 3 • Gonse, *GBA*, 1884, p. 135 • Meier-Graefe, p. 12, fig. 1 • T'47, pp. 22 – 23.



Spanish painters. It is also obvious that he often combined similar motifs from different sources. Because of Zola's insistence that Manet simply set up his easel in front of his model and went to work, even Baudelaire may not have been aware of the way Manet collected and remembered images, creating a large vocabulary from which he could draw. Whether or not he saw the Pourtalès Collection is of little consequence. He could easily have seen the *Orlando Muerto* through prints and photographs. Bates Lowry has recently pointed out another "intermediary." Gérôme showed a painting in the Salon of 1859 with a recumbent figure of a dead Caesar, clearly patterned after the supposed Velázquez. Manet could also have known Gérôme's drawing for this figure, and a print made from it later appeared in *Sonnets et eaux-fortes*, a volume which also included an etching by Manet (see cat. no. 80). Gérôme's Caesar is dressed in Roman robes, while Manet's toreador and the Orlando wear breeches, white stockings, and shoes tied with bows. The bones near Orlando create a compositional line repeated by the edge of the toreador's cape. On the other hand, the position of the feet, head, and left arm, and even the blood on the ground all seem to be related closely to the figure by Gérôme. The Caesar is in a larger composition, as Manet's figure was originally. The Orlando dominates the field close to the picture plane just as Manet's figure does in its new format. Manet's cutting of his large painting may well reflect his interest in exploring the compositional suggestions of both of his sources.

After his oil painting, Manet continued his variations on the theme in an etching which he carried to six different states. Throughout these states, he seems to have been involved in changing the areas of light and dark on the floor and in the background behind the figure. Like the painting, the second state (cat. no. 60a) shows no differentiation between floor and wall. The figure is enveloped in a continuous luminous texture. In the fourth state a dark shadow of irregular shape appears to the far right, serving to balance the light cape on the floor at the left. Both the third and fifth states (cat. no. 60b) have a horizontal division of floor and wall, and in the sixth state (cat. no. 60c) the shadow to the right merges with the background to create a diagonal division of light foreground and dark background areas.

The Episode in the Bullfight, from which the painting of *The Dead Toreador* was cut, was finished in time for the Salon of 1864. Guérin dates Manet's etching the same year. Harris, however, has noticed that the print was not included in Manet's exhibition of 1867. This fact, together with indications of style, leads her to place the etching of *The Dead Toreador* in 1868.

62. The Battle of the Kearsarge and the Alabama [Le Combat des navires américains "Kearsage" et "Alabama"] The John G. Johnson Collection, Philadelphia Medium: Oil on canvas; 52 $\frac{3}{4}$ x 50 in.; 134 x 127 cm. Signed lower right: Manet Date: 1864 Collections: Durand-Ruel, Paris, 1872 • M. deL (?) (Sale, Hôtel Drouot, Paris, 23 March 1878, no. 32) • Georges Charpentier, Paris, 1878 • Durand-Ruel, Paris, 1884 • Feder, Paris • John G. Johnson, 1888 Exhibitions: Cadart, rue de Richelieu, July 1864 • Paris 1867, no. 22 • Paris, Salon, 1872, no. 1059 • *Exposition Générale des Beaux-Arts*, Brussels, 1872, no. 489 • Paris 1884, no. 35 • New York 1886, no. 178 • Philadelphia 1933 • New York 1937, no. 9 • *Masterworks of Five Centuries*, Golden Gate International Exposition, San Francisco, 1939, no. 149 • *A Thousand Years of Landscape East and West*, Museum of Fine Arts, Boston, 24 Oct. – 9 Dec. 1945 • *United States Naval Academy Centennial Exhibition*, Knoedler Gallery, New York, 24 Sept. – 13 Oct. 1945, no. 34 • New York 1946, no. 4 • New York 1948, no. 14 • *Your Navy: Its Contribution to America from Colonial Days to World Leadership*, Metropolitan

Museum of Art, New York, 24 Oct. – 5 Dec. 1948, no. 8 • *Inaugural Exhibition*, Fort Worth Art Center, Texas, 8 – 31 Oct. 1954, no. 59 • *Trois Millénaires d'Art et de Marine*, Petit Palais, Paris, 2 March – 2 May 1965, no. 21 Catalogues raisonnés: D, no. 81 • JW, no. 87 • M-N ms., no. 54 • T'31, no. 69 • T'47, no. 74 Bibliography: Barbey d'Aureville, "Un ignorant au Salon," *Le Gaulois*, 3 July, 1872 • Bataille, pp. 8, 10, 12 • Bazire, pp. 66–68 • Courthion, pp. 82–83 • Florisoone, pp. 25, 28 • Gonse, *GBA*, 1884, pp. 142, 145 • Hamilton, pp. 155–160 • Hanson, *Art Bul.*, 1962, pp. 332–36 • Hourticq, pp. 63–64 • JW, I, 15–19, 79 • Jamot, *GBA*, 1927, pp. 381–90 • Stéphane Mallarmé, "Impressionists and Edouard Manet," *Art Monthly Review* I (1876) p. 119 • Meier-Graefe, pp. 158, 160, 312 • M-N 1926, I, 60–61 and fig. 63 • Péladan, *L'Artiste*, 1884, pp. 110–112 • Proust, p. 53 • Proust, *International Studio*, XII (1900), p. 236 • Rewald 1961, pp. 107, 272 • Sandblad, p. 131 and figs. 35, 36 • Sloane, *Art Q.*, 1951, pp. 94, 104 • Sloane, pp. 193–94 • T'47, pp. 88–89 • Venturi, II, 191 • Zola, p. 38 (reprinted in Courthion and Cailler, p. 100).



It is difficult to place *The Ship's Deck* (cat. no. 61) in Manet's career. Meier-Graefe dates it 1849 and identifies it as *The Guadeloupe*, the training ship on which Manet sailed as a sixteen-year-old naval cadet. There is no evidence that Manet worked in oils as a child, and the painting is more sophisticated than some of the copies he made during his stay in Couture's studio in the 1850's. Without explanation, Wildenstein places the picture in 1864, a period when Manet's colors were generally more intense. Tabarant thinks that it was painted between 1852 and 1858 from sketches made on a boat trip when Manet was still a student. The sunlight, falling across the deck and casting strong shadow patterns, in no way relates to the methods of describing light which would have been taught by a conservative master. It could have come only from the study of photographs or from direct observation of nature, and would suggest that Manet was well on his way toward his mature style if it were not for the subdued color, not only in the boat but in the sky and water as well. The dull blue-greys, red-browns and faun colors, such as Manet used in the *Boy with a Sword*, make a date of 1860 seem more reasonable.

The Battle of the Kearsarge and the Alabama (cat. no. 62) depicts a dramatic and shocking episode in the American Civil War. There is considerable argument as to whether Manet was actually present at Cherbourg when the engagement took place. Proust, remembering the incident many years later, said that Manet was on board a pilot boat during the battle. Other evidence suggests he may not have been there at all. The critic Philippe Burty had seen *The Battle* in Cadart's window and had written a favorable article in *La Presse* (18 July 1864). In a letter thanking him Manet said that he had gone the previous Sunday to see the Kearsarge in the harbor at Boulogne. The letter then reads, "I guessed it pretty well." Does this mean that he had never seen the Kearsarge before? Scholars disagree. Sloane approaches the problem in another way, arguing that Manet could not have been present at Cherbourg since he painted the Alabama incorrectly rigged in *The Battle* but later painted the Kearsarge correctly rigged as it lay in the harbor at Boulogne (cat. no. 63). What we know of Manet's manner of working, however, makes the argument somewhat academic. If, in fact, he had been on the pilot ship he would have been making small sketches, not working on a sizable canvas.

The Battle of the Kearsarge and the Alabama is very carefully composed. The unusually high horizon and the position of the small boat to the left indicate a compositional concern which Manet continued to explore in the other less dramatic seascapes during the same summer. The critics again found Manet's perspective improbable. And a cartoonist went so far as to write under its unflattering image, "Manet has had the ingenious idea of giving us a vertical slice of the ocean so that we can read on the fishes' faces their impressions of the battle taking place above them" (*Journal Amusant*, 25 May 1872). At least one critic, however, saw the expanse of lively water as an intentional device to capture the drama of the battle through nature itself (Barbey d'Aurevilly, *Le Gaulois*, 3 July 1872).



63

63. The Kearsarge at Anchor in Boulogne Harbor (Le Kearsage au large de Boulogne) [Le Steamboat] The Honorable Peter H. B. Frelinghuysen, Washington, D.C. **Medium:** Oil on canvas; 30 $\frac{3}{4}$ x 39 in.; 78 x 99 cm. **Signed** lower left: Manet **Date:** 1864 **Collections:** Boussod at Valadon, Paris • Gustave Goupy, Paris, 10 March 1890 (Sale, Hôtel Drouot, Paris, 30 March 1898, no. 20) • Durand-Ruel, Paris • Mr. and Mrs. H. O. Havemeyer, New York • Mrs. P. H. B. Frelinghuysen (Adaline Havemeyer) **Exhibitions:** Paris 1865 • Paris 1867, no. 34 **Catalogues raisonnés:** D, no. 83 • JW, no. 88 • M-N ms., no. 55 • T'31, no. 70 • T'47, no. 75 **Bibliography:** Hanson, *Art Bul.*, 1962, pp. 332–36 • Havemeyer, pp. 390–91 • Jamot, *GBA*, 1927, pp. 381–390 • M-N 1926, I, 60–62, fig. 61, II, 114 • Sloane, *Art Q.*, 1951, pp. 94–95, 104 n. 3 • Sloane, 1951, pp. 193–94 • Tabarant, *Renaissance*, 1930, pp. 60, 66–69 • T'47, pp. 89–90 **Related works:** Watercolor, T'47, no. 578 • Oil, now lost, JW, no. 93 • Oil, cat. no. 64 • Oil, cat. no. 65 • Etching, cat. no. 66.



64

64. Marine [Marine] Philadelphia Museum of Art, Bequest of Anne Thomson as a memorial to her father, Frank Thomson, and her mother, Mary Elizabeth Clarke Thomson **Medium:** Oil on canvas; 32 x 39 $\frac{1}{2}$ in.; 81.3 x 100.3 cm. **Signed** lower right: Manet **Date:** 1864 **Collections:** Frank G. Thomson, Philadelphia (lender 1893) • Anne Thomson, Philadelphia • Philadelphia Museum of Art, 1954 **Exhibitions:** London 1872, IV, no. 104 as *Porpoises* (?) • Chicago 1893, no. 2936 **Paintings and Drawings of Representative Modern Artists**, Pennsylvania Academy of the Fine Arts, Philadelphia, 17 April–9 May 1920, no. 131 • Philadelphia 1933 **Bibliography:** Hanson, *Art Bul.*, 1962, pp. 334–36 • *Philadelphia Museum Bulletin*, L (1955), pp. 55, 62 • Rey 1938, no. 138 • Zola, p. 38 (reprinted in Courthion and Caillier p. 100) **Related works:** Oil, now lost, JW, no. 93 • Oil, cat. no. 63 • Oil, cat. no. 65 • Etching, cat. no. 66.



65

65† The Outlet of Boulogne Harbor (La Sortie du port de Boulogne) [Vue de mer, temps calme] The Art Institute of Chicago, Potter Palmer Collection **Medium:** Oil on canvas; 29 $\frac{1}{2}$ x 36 $\frac{1}{2}$ in.; 74 x 93 cm. **Signed** lower right: Manet **Date:** 1864 **Collections:** Clapisson, Paris • Madame A. Durreau, Paris (lender 1900) • E. F. Milliken (Sale, American Art Association, New York, 14 Feb. 1902, no. 17) • Knoedler and Co., New York, 1902 • Mrs. Potter Palmer, 1902 • The Art Institute of Chicago, 1922 **Exhibitions:** Paris 1865, no. 8 as *La Mer* (?) • Paris 1867, no. 40 • New York 1895, no. 15 • Paris 1900, no. 442 • Chicago 1933, no. 323 • Chicago 1934, no. 245 • An Exhibition of French Impressionists from 1860–1880, City Art Museum, St. Louis, 17 April–16 May 1934 (no catalogue) **Catalogues raisonnés:** D, no. 79 • JW, no. 92 • M-N ms., no. 56 • T'31, no. 107 • T'47, no. 76 **Bibliography:** AIC, p. 268 • Comings, *Chicago Bulletin*, 1924, pp. 48–49 • *La Chronique des Arts et de la Curiosité*, 1902, p. 136 • Florisoone, p. xviii • Hanson, *Art Bul.*, 1962, pp. 333–36 • M-N 1926, I, 62–63, and fig. 66 • Proust, p. 54 • T'47, pp. 91–92 • Vaudoyer, pl. 19 • Venturi, II, 189, 191 • Zola, p. 38 (reprinted in Courthion and Caillier, p. 100) **Related works:** Oil, now lost, JW, no. 93 • Oil, cat. no. 63 • Oil, cat. no. 64 • Etching, cat. no. 66.

66. Fishing Boat (Marine) [Bateau de pêche arrivant vent arrière] **Medium:** Etching, one state; 4 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in.; 124 x 183 mm. (composition) **Not signed.** **Date:** 1864 **Editions:** 1894 Dumont • 1905 Strölin **Catalogues raisonnés:** G, no. 35 • H, no. 42 • M-N 1906, no. 39 **Bibliography:** Hanson, *Art Bul.*, 1962, pp. 333–34 • JW, I, 128, no. 93 • M-N 1926, I, 63, fig. 67 • Rosenthal, pp. 51, 67 • Zola, p. 38 (reprinted in Courthion and Caillier, p. 100) **Related works:** Oil, now lost, JW, no. 93 • Oil, cat. no. 63 • Oil, cat. no. 64 • Oil, cat. no. 65 **Proof exhibited:** Philadelphia Museum of Art, purchase, 1941, McIlhenny Fund.

A second accusation, repeated as frequently as the charge that Manet did not know how to construct space, was that Manet had no interest in his subjects and used them only for their formal and coloristic suggestivity. Such an attitude is based on the assumption that emotional concerns can only be expressed through romantic, dramatic, and gestured reenactments of events. Manet's painting, instead, is an aesthetic rearrangement of straight factual reporting and, as such, it has a curious potency. If we are capable of looking at a news photograph of a disaster, or a painting like *The Battle* with coldness, our next thought is to realize with horror that just such disinterest is the real basis for man's continuing inhumanity toward man.

Like *The Battle of the Kearsarge and the Alabama, Marine* (cat. no. 64) has a high horizon and includes an expanse of water, here a fresh blue-green instead of the murkier tones of *The Battle*. In contrast to the vivid color of the water, the fishing boat is a rich black livened by the acid grey-yellow of the hat worn by the man in the boat. Although the early history of this painting has not been fully traced, it may well have been one of the "Marines" praised by Zola in 1867, or one of the several paintings by that title still in Manet's studio at the time of his death. In any case, it was already in an American collection before 1893.

The Outlet of Boulogne Harbor (cat. no. 65) presents another variation of seascape motifs. As suggested by its early title *Vue de mer, temps calme*, the water is smooth and calm. The boats are painted with the same rich blacks as those in *The Battle* and the *Marine*, but because the water is even lighter in color than the blues of the other seascapes, the effect of contrast between boats and background is even stronger. Tabarant states that this painting was purchased from Manet by Durand-Ruel in 1872, but he has confused it with *Boulogne, clair de lune*.

Manet's exhibition of 1867 included a painting called *Bateau de pêche arrivant vent arrière*. The painting is now apparently lost, but an etching (cat. no. 66) is thought to reconstruct its general composition. It may be, on the other hand, still another variation of the group of motifs which Manet had collected in fresh little sketches and repeated in several paintings during the summer of 1864. In any case, it is interesting to note that it includes motifs, reversed, of course, to be found in the *Marine*, *The Outlet of Boulogne Harbor* and *The Kearsarge at Anchor in Boulogne Harbor*.





67

67. Women at the Races (Les Courses, étude)

Cincinnati Art Museum Medium: Oil on canvas; 16 $\frac{1}{8}$ x 12 $\frac{1}{2}$ in.; 42 x 32 cm. Signed lower right: Manet 1865 Date: 1864–65 Collections: Paris sale 1884, no. 54 • Gustave Caillebotte, Paris, 1884 • Paul Gallimard, Paris • Max Liebermann, Berlin • Dr. Kurt Riezler, Berlin • Cincinnati Art Museum, 1945 Exhibitions: Künstlerhaus, Berlin, July 1903 • Amsterdam, 1938, no. 140 • Art Institute of Chicago, 1941 • Art Center Association, Louisville, Ky., 1946 • New York 1948, no. 13 • "The Beginnings of Modern Painting, France 1800–1910," Joslyn Memorial Art Museum, Omaha, 4 Oct.–4 Nov. 1951 • Detroit 1954, no. 18 • Baltimore 1962, no. 4 • *The Arts of Man*, Dallas Museum of Fine Arts, 6 Oct.–31 Dec. 1962 Catalogues raisonnés: D, no. 50 • JW, no. 80 • M-N ms., no. 147 • T'31, no. 92 • T'47, no. 97 Bibliography: "Cincinnati Acquires Les Courses d'Auteuil," *Cincinnati Museum Notes*, IV (Feb. 1945), pp. 1–4 • Harris, *Art Bul.*, 1966, pp. 78–82 • Meier-Graefe, p. 322 • M-N 1926, I, pp. 62, 64 • Vaudoyer, pl. 17 Related works: Oil, *Races in the Bois de Boulogne*, exhibited Paris 1867, now lost • Oil, *Women at the Races*, JW, no. 115 • Watercolor, *Race Course at Longchamp*, Fogg Art Museum, Cambridge, Mass., DeL, no. 203 • T'47, no. 579 • Lithograph, cat. no. 69 • Oil, cat. no. 68 • Oil, *At the Races*, National Gallery of Art, Washington, JW, no. 205.



68

68. Race Track Near Paris (Courses à Longchamp)

The Art Institute of Chicago, Potter Palmer Collection Medium: Oil on canvas; 17 $\frac{1}{4}$ x 33 $\frac{3}{4}$ in.; 43.9 x 84.5 cm. Signed lower right: Manet 1864 Date: 1864 Collections: Delius Collection, Paris • Mrs. Potter Palmer, Chicago • The Art Institute of Chicago, 1924 Exhibitions: Paris 1884, no. 61 • New York 1895, no. 27 • Chicago 1933, no. 332 • Chicago 1934, no. 252 • New York 1937, no. 18 • *The Horse, its significance in art*, Fogg Museum of Art, Cambridge, Mass., 20 April–21 May 1938, no. 14 • *From Paris to the Sea down the River Seine*, Wildenstein and Co., New York, Jan.–Feb. 1943, no. 18 • *The Age of Impressionism and Objective Realism*, Institute of Arts, Detroit, Mich., 3 May–2 June 1940, no. 20 • *Sport and the Horse*, Virginia Museum of Fine Arts, Richmond, 1 April–15 May 1960 • *Palmer Family Collections, Exhibition*, Ringling Museum of Art, Sarasota, Fla., 23 Feb.–24 March 1963 • *In Focus: A Look at Realism in Art*, The Rochester Memorial Art Gallery of the University of Rochester, Rochester, N.Y., 28 Dec. 1964–31 Jan. 1965 Catalogues raisonnés: D, no. 142 • JW, no. 202 • M-N ms., no. 145 • T'31, no. 96 • T'47, no. 101 Bibliography: AIC, p. 268 • Comings, *Chicago Bulletin*, 1924, p. 49 • Courthion, pp. 86–87 • Florisoone, p. xxix • B. Haendcke, *Die Kunst*, XII (1910–11), p. 156 • Harris, *GBA*, 1966, pp. 78–82 • Jedlicka, pp. 163, 166, 403 • A. Philip McMahon, "Manet Fifty Years Later," *Par-nassus*, IX (1937), p. 9 • Meier-Graefe, p. 210 and fig. 123 • M-N 1926, I, p. 139 and fig. 155 • Rey 1938, p. 120 • Richardson, no. 25 • A. Tabarant, "Manet," *Revue de l'Art*, LXI (1932), p. 19 • T'47, pp. 101, 536 • Vaudoyer, pl. 18 Related works: Oil, *Races in the Bois de Boulogne*, exhibited Paris 1867, now lost • Oil, cat. no. 67 • Oil, *Women at the Races*, JW, no. 115 • Watercolor, *Race Course at Longchamp*, Fogg Art Museum, Cambridge, Mass., DeL, no. 203 • T'47, no. 579 • Lithograph, cat. no. 69 • Oil, *At the Races*, National Gallery of Art, Washington, JW, no. 205.



Fig. 5. *Race Course at Longchamp*, Fogg Art Museum, Harvard University, Cambridge, Massachusetts (Grenville L. Winthrop Bequest).

67-69

Among the works shown in Martinet's gallery in Paris in 1865 was a large painting entitled *View of a Race Course in the Bois de Boulogne*. Part of this painting was shown in Manet's special exhibition of 1867. Following his interest in rearranging his compositions and the method he had used twice before, Manet had cut up his first canvas sometime between the two exhibitions. The fragment showing the race itself has been lost. Harris has convincingly demonstrated that the two paintings often called *Women at the Races* (JW, no. 115 and cat. no. 67) can be fitted together and were obviously part of the larger composition. These two fragments plus a racing scene the size of the one shown in 1867 would have formed a painting of the general shape and composition of a beautiful watercolor of 1864 in the Fogg Museum. This not only shows the same scene which Manet painted again in the small oil in the Chicago Art Institute (cat. no. 68) but also includes a larger area to the left where carriages and figures on horseback crowd up behind spectators resembling those in the Cincinnati fragment.

Women at the Races (cat. no. 67) is dated 1865 but we must assume that this date indicates the time when the work was cut and perhaps a few strokes were added, not the time of the original painting. This vigorous little work shows two fashionable Parisian ladies holding parasols to protect themselves from the bright sunlight as they watch the races or glance at the other spectators. Manet's facile brush describes the wheels of the carriages behind them and their elegant costumes with a few brusque strokes—but how successfully he lets us read the character of the young lady who delicately holds the rope, her little finger raised!

The Chicago oil probably recaptures the missing part of the large scene. In the show immediately after Manet's death it was entitled *Race Course at Longchamp* and almost all writers on Manet use this name. If it is, as we believe, patterned on a view of races in the Bois de Boulogne, *Race Track near Paris* is a more appropriate title.

Manet's lithograph (cat. no. 69) includes approximately the same view as the Chicago painting but appears to represent the scene a moment earlier before the horses have reached the turn in the track. The eye is first drawn to the active scribbles at the far right representing the spectators and their carriages. As we move along the fence into the distance the marks of the crayon become smaller and more dense leading us to the race itself. It is as if our eyes, intently focused on the action of the approaching horses, only perceive the spectators in an indistinct and peripheral vision.



69

69. The Races (Les Courses) Medium: Lithograph; $14\frac{3}{4} \times 20\frac{1}{8}$ in.; 365 x 510 mm. (composition) Not signed. Date: 1864–65 Edition: 1884 Exhibitions: Paris 1884, no. 166 • Paris 1932, no. 148 • *Selections from the Rosenwald Collection*, National Gallery of Art, Washington, 1943 Catalogues raisonnés: G, no. 72 • H, no. 43 • M-N 1906, no. 85 Bibliography: Florisoone, p. xxix, pl. 53 • Harris, *Art Bul.*, 1966, pp. 78–82 • JW, I, no. 202 • Jedlicka, p. 228 • *Kunst und Künstler*, (Jan. 1910), p. 191 • Meier-Graefe, p. 331 • M-N 1926, I, p. 141, fig. 161, II, p. 132 • Rosenthal, pp. 84, 89, 90, 148 • T'47, p. 102 Related works: Oil, *Races in the Bois de Boulogne*, exhibited Paris 1867, now lost • Oil, cat. no. 67 • Oil, *Women at the Races*, JW, no. 115 • Watercolor, *Race Course at Longchamp*, Fogg Art Museum, Cambridge, Mass., DeL, no. 203; T'47, no. 579 • Oil, cat. no. 68 • Oil, *At the Races*, National Gallery of Art, Washington, JW, no. 205 Proofs exhibited: a. *National Gallery of Art, Washington, Rosenwald Collection Collection: Lessing J. Rosenwald, 1942 Exhibition of this proof: *Selections from the Rosenwald Collection*, National Gallery of Art, Washington, 1943 b. †The Art Institute of Chicago.



70

70. Christ with Angels (Le Christ aux anges) [Les Anges au tombeau de Christ] Medium: Etching and aquatint, four states; $12\frac{3}{8} \times 11$ in.; 328 x 280 mm. (composition) Not signed. Date: c. 1865 Editions: none Catalogues raisonnés: G, no. 34 • H, no. 51 • M-N 1906, no. 59 Bibliography: Bazire, p. 41 • Courthion and Cailler, p. 95 • Florisoone, p. xv • Gurevich, *Warburg*, 1957, pp. 358–62 • JW, I, 126, no. 85 • Meier-Graefe, p. 330 • Rosenthal, pp. 52, 58, 59, 118, 141, 159 • Rosenthal, *GBA*, 1925, p. 213 • T'47, pp. 81–87 • *Exhibition of Foreign Products, Arts and Manufactures, Catalogue of the Art Dept.*, Boston, New England Manufacturers and Mechanics Institute, 1883, frontispiece Related works: Oil, Metropolitan Museum of Art, New York, JW, no. 85 • Watercolor, Louvre, Paris, DeL, no. 198, T'47, no. 577 Proof exhibited: State III: National Gallery of Art, Washington, Rosenwald Collection Collection: Lessing J. Rosenwald, 1930.



70-72

Manet's oil painting of *Christ with Angels* appeared in the Salon of 1864. The critics immediately accused the artist of drawing on Spanish sources, and later writers have concurred but Venetian sources have also been suggested. Other things were found shocking as well. The figure of Christ seemed alarmingly real, and the coloring of his flesh, probably more influenced by Murillo than by the Spanish painters usually cited, appeared grimy to those accustomed to the rosier hues of French academic painting. The May first issue of *La Vie Parisienne* advised the Salon visitor, "Don't miss the Christ by M. Manet, or 'The Poor Miner Pulled out of the Coal Mine' painted for Renan." In 1863 Ernest Renan had published a book entitled *La Vie de Jésus* which sold sixty thousand copies in the first six months. It is probably the first historical biography of Christ, portraying him as a good man but not a god. Whether or not Manet subscribed to the author's opinions, he must have heard discussions of this new and modern viewpoint. He probably knew Renan's secretary, Édouard Lockroy, who had written favorably of Manet's paintings in the *Salon des Refusés*. *Christ with Angels* is a curious combination of immediate realism and devotional imagery. An inscription on a rock in the painting refers to John, XX, 5-12 where one finds a description of the angels at the tomb but no mention of Christ's presence. The original title, *Angels at the Tomb of Christ*, is truer to the biblical story than to the age-old image of the dead Christ flanked by angels which Manet used. One wonders if Renan's book had made it impossible for Manet to imagine the miraculously empty tomb. Zola was aware of the qualities of the painting and of the criticisms leveled against it. "They say that the Christ is not a Christ and I admit that may be the case; for me it is a corpse painted in full daylight with freedom and vigor; and I love the angels in the background, those children with great blue wings which have such a sweet and elegant strangeness."

The critics found Manet at fault for putting the wound on Christ's left side. Baudelaire had written urging him to check the Gospels and to change the placement of the wound before the work was exhibited. Tabarant explains that Baudelaire's warning arrived too late, but that Manet, recognizing the error, made a watercolor in which the wound is correctly placed. The fact of the matter is that the Gospels do not describe the location of the wound,



71

71. Christ Mocked [Jésus insulté par les soldats] The Art Institute of Chicago, Gift of James Deering Medium: Oil on canvas; 75½ x 58½ in.; 191 x 148.3 cm. Signed lower right: manet, 1865 Date: 1865 Collections: Studio Inventory, no. 17 • Paris sale 1884, no. 17 (with-drawn) • Durand-Ruel, Paris • James Jackson Jarves, 1899 • James Deering • Art Institute of Chicago, 1925 Exhibitions: Salon 1865, no. 1427 • Paris 1867, no. 6 • New York 1895, no. 9 • Chicago 1933, no. 327 • Chicago 1934, no. 247 • A Survey of French Painting, Museum of Art, Baltimore, Nov. 1934 – Jan. 1935, no. 23 Catalogues raisonnés: D, no. 57 • JW, no. 113 • M-N ms., no. 74 • T'31, no. 101 • T'47, no. 105 • Lochar, no. 307 Bibliography: AIC, p. 270 • Chicago Art Institute, Annual Report, 1925, p. 32 • De Leiris, Art Bul., 1959, pp. 198–201 • Florisoone, p. xvi and pl. 29 • Hamilton, pp. 65, 66, 70–80 • Hamilton, Art News, 1966, p. 159 • JW, I, 22, 80, 89, 107 • James Jackson Jarves, Art Thoughts, 1879, p. 269 • Jedlicka, pp. 86–87, 379, illus. opp. p. 90 • Meier-Graefe, pp. 71, 73, 318 and fig. 40 • M-N 1926, I, 67–68 and fig. 75 • Proust, pp. 47, 52 • Rewald 1961, pp. 121, 123, 237, no. 39 • Rey 1938, p. 14 • Rich, Parnassus, 1932, p. 4 • Adolphe Tabarant, "Manet, peintre religieux," Bulletin de la Vie Artistique (1923), pp. 249–250 • T'47, pp. 104, 106, 113, 136 • E. Wind, "Traditional Religion and Modern Art," Art News, LII (1953), pp. 19, 20 • G. J. Wolf, "Edouard Manet," Die Kunst, XII (1910–11), p. 150 • Zola, p. 34 (reprinted in Courthion and Cailler, p. 96) • "The James Deering Bequest," Bulletin of the Art Institute of Chicago, XX (1926), pp. 1, 8–9 Related work: Oil, cat. no. 72.



72

72. Head of Christ Dr. and Mrs. T. Edward Hanley, Bradford, Pa. Medium: Oil on canvas; 17¼ x 14¼ in.; 45.1 x 37.5 cm. Not signed, but inscribed on the stretcher: "Cette étude est d'Edouard Manet, qui l'a coupée pour moi dans une de ses toiles.—A. Hurel." Date: 1865 Collections: L'Abbé Hurel, Paris • Marquis de Narbonne-Lama • Madame Besnard (Sale, Hôtel Drouot, Paris, 5 June 1923, no. 86) • Galerie Goldschmidt, Frankfurt • Durand-Ruel, Paris Exhibitions: Loan Exhibition of Paintings and Drawings from the Hanley Collection, Wildenstein and Co., New York, 22 Nov. – 30 Dec. 1961, no. 23 Catalogues raisonnés: D, no. 58 • JW, no. 114 • T'31, no. 102 • T'47, no. 106 Bibliography: Adolphe Tabarant, "Manet, peintre religieux," Bulletin de la Vie Artistique, IV, 1923, pp. 247–250 • T'47, p. 104 Related work: Oil, cat. no. 71.

nor is the traditional imagery fixed on this point. The watercolor reverses not only the placement of the wound, but the entire picture—a practice Manet frequently followed in preparation for an etching after a painting. Manet's etching (cat. no. 70) is approximately the same size as the watercolor and appears to have been made from a tracing of it since it again reverses the image and again restores the wound to the left side of Christ's body. We will probably never know whether Manet was more sophisticated than Baudelaire about religious imagery, or whether he simply found Baudelaire's suggestion unimportant. In any case, the format of the etching serves to dispel one more myth too long perpetuated in the Manet literature.

Manet's second major religious painting was his *Christ Mocked* (cat. no. 71), painted in 1865 and shown in the Salon of that year. Again Manet found sources in earlier art. De Leiris has pointed out his dependence on Titian's *Christ Mocked* in the Louvre and Bolswert's engraving after a painting of the subject by Van Dyck. Manet's composition is perhaps even closer to a *Christ Mocked* in the museum at Lille, attributed to Terbugghen, while the kneeling figure with the arrow seems to derive from Velázquez' *Adoration of the Magi* in the Prado, and the man holding the cloak from his *Forge of Vulcan* in the same museum (López-Rey, José. *Velázquez*. London, Faber and Faber, [1963]. Nos. 6, 68).

The model Manet posed for his painting was a locksmith named Janvier, and Manet's friends, with good humor, dubbed the work "Le Christ au serrurier", or "Christ as a locksmith." Again the critics, startled by the immediacy of the figure, found the work vulgar and anti-religious. The *Journal Amusant* (20 May 1865) called the painting "The Foot Bath" and explained that an astonished old ragpicker was about to be bathed by several sewage collectors. Daumier's cartoon showing a family staring dumbfounded at the picture probably reflected quite accurately the common view of this modern Christ.

There is a great variation of the skin colors of the figures in the painting. The kneeling figure in his chamois-colored shirt has a reddish complexion; the man behind him is swarthy. The man in furs and an orange turban is tan and hirsute. Christ's flesh is reddened where the sun had reached his neck above his collar and even redder where the ropes had cut off the circulation in his hands. His body, set off against the red-brown cloak, is paler and shows him more naked, more vulnerable than his tormentors. Both Manet's composition and his color add force to the startling realization that we are staring at an ordinary man.

Manet made a study of *Christ Mocked* of which only the fragment of the head of Christ remains (cat. no. 72). The work is not signed but written on the stretcher are the words, "This study is by Édouard Manet who cut it for me from one of his canvases. A. Hurel." In other words this small painting was a gift from Manet to one of his closest friends. The Abbé Hurel had been a favorite of Manet's family and had encouraged the young artist to study with Couture. He was at Manet's side after the artist's leg was amputated and gave the absolution at his funeral.



73

73. †The Philosopher, with a Hat (Le Philosophe drapé) [Le Philosophe] The Art Institute of Chicago, Arthur Jerome Eddy Memorial Collection **Medium:** Oil on canvas; $73\frac{3}{4} \times 42\frac{1}{4}$ in.; 187.3 x 108 cm. **Signed** lower left: Manet **Date:** 1865 **Collections:** Durand-Ruel purchase 1872 • Jean-Baptiste Faure • Arthur Jerome Eddy, Chicago • The Art Institute of Chicago, 1931 **Exhibitions:** Paris, Salon 1865 • Paris 1867, no. 32 • London 1872, III, no. 15 • Paris 1884, no. 29 • New York 1886, no. 244 • New York 1913, no. 5 • *The Eddy Collection*, The Art Institute of Chicago, 1922, no. 52 • *The Eddy Collection*, The Art Institute of Chicago, 22 Dec. 1931 – 17 Jan. 1932, no. 11 • Chicago 1933, no. 330 • Philadelphia 1933 • Chicago 1934, no. 251 **Catalogues raisonnés:** D, no. 65 • JW, no. 111 • M-N ms., no. 83 • T'31, no. 104 • T'47, no. 111 **Bibliography:** AIC, p. 269 • Comings, *Chicago Bulletin*, 1924, p. 47 • Huth, *GBA*, 1946, pp. 236, 240 • JW, I, 89 • Jedlicka, pp. 83–84 • Meier-Graefe, pp. 82, 310 and fig. 46 • M-N 1926, I, 76, 86 and fig. 75, II, p. 128 and fig. 340 • Proust, p. 53 • Rey 1938, pp. 14, 44, 162 • Rich, *Parnassus*, 1932, p. 4 • Richardson, p. 27 • Rosenthal, *GBA*, 1925, pp. 210, 212 • T'47, p. 115 • Venturi, *L'Arte*, XXXII (1929), p. 154 • Venturi, II, pp. 189–90 • Zola, p. 39, n. 1 **Related work:** Etching, cat. no. 74.



74. The Philosopher (Le Philosophe) **Medium:** Etching and drypoint, one state; $10\frac{1}{4} \times 6\frac{1}{4}$ in.; 273 x 165 mm. (composition) **Not signed.** **Date:** 1865–66 **Editions:** 1894 Dumont • 1905 Strölin • **Catalogues raisonnés:** G, no. 43 • H, no. 47 • M-N 1906, no. 35 **Bibliography:** Duret, 1926, p. 163–64 • JW, I, 130, no. 111 • Rosenthal, pp. 42, 43, 51, 70, 115, 116, 118 • Rosenthal, *GBA*, 1925, p. 208 **Related work:** Oil, cat. no. 73 **Proof exhibited:** Philadelphia Museum of Art **Collections:** R. Sturgis Ingersoll, gift to the Museum, 1946.

75. The Philosopher, with a Beret (Le Men-diant) [Le Philosophe] The Art Institute of Chicago, A. A. Munger Collection **Medium:** Oil on canvas; $74\frac{1}{4} \times 43$ in.; 188.6 x 109 cm. **Signed** lower right: Manet **Date:** 1865 **Collections:** Durand-Ruel purchase, 1872 • Jean-Baptiste Faure, Paris • Durand-Ruel, Paris • Art Institute of Chicago, 1912 **Exhibitions:** Paris 1867, no. 31 • London 1872, III, no. 31 • *Internationale Kunst, Ausstellung*, Munich, 1869 • Paris 1884, no. 30, loaned by Faure • New York 1886, no. 240 • Grafton Galleries, London 1905, no. 97 • *Inaugural Exhibition*, Institute of Arts, Minneapolis, 7 Jan. – 7 Feb. 1915, no. 242 • Chicago 1933, no. 331 • Philadelphia 1933 • Chicago 1934, no. 250 • Detroit 1954, no. 17 • *50th Anniversary Exhibition*, Institute of Arts, Minneapolis, 2 Nov. 1965 – 2 Jan. 1966 **Catalogues raisonnés:** D, no. 66 • JW, no. 112 • M-N ms., no. 84 • T'31, no. 105 • T'47, no. 112 • Lochard no. 417 **Bibliography:** AIC, pp. 269–70 • Babelon, *Clavileño*, 1952, pp. 16, 18 • Comings, *Chicago Bulletin*, 1924, pp. 47–48 • Huth, *GBA*, 1946, pp. 142, 236, 237, 240 • JW, I, 89, 95 • Jedlicka pp. 83–84 • Meier-Graefe, pp. 82, 310 and fig. 47 • M-N 1926, I, 76, 86, and fig. 80, II, p. 128 and fig. 340 • Proust, p. 53 • Rey 1938, pp. 14, 44, 162 • Rich, *Parnassus*, 1932, p. 4 • Richardson, p. 27 • Rosenthal, *GBA*, 1925, pp. 210, 212 • T'47, p. 115 • Venturi, II, pp. 189–90 • Zola, p. 39, n. 1.

It has been repeatedly suggested that Manet's two *Philosophers* are based on Velázquez' two paintings of *Aesop* and *Menippus* (López-Rey, *Velázquez*, nos. 73, 78), works which Manet could have seen in the Prado in Madrid. The *Menippus* certainly suggests the costume and type for Manet's *Philosopher with a Hat* (cat. no. 73), although we know that Manet's brother, Eugène, modeled for the picture. The man wears a tattered cloak and baggy brown pants. Oyster shells and straw on the ground seem to suggest further that the man lives in a beggarly state, but it is hard to know if they were merely an accidental addition, perhaps providing a color note, or if they were intended as some sort of attribute, following Velázquez' practice of placing objects of importance on the floor next to his figures.

The etching of *The Philosopher* (cat. no. 74) follows the format of the painting rather closely, but the entire print is lighter in tone except for the beard, hat, and a shadow area on the left side of the cloak, while the shoes seem almost to have been dissolved in light. Etching allows for a luminosity not possible in opaque oil paint and here Manet has achieved a fluctuating optical effect through the regular repetition of zigzag marks. As Duret pointed out, Manet was using a technique often found in prints by Canaletto, whom he greatly admired.

Manet's second *Philosopher* (cat. no. 75) does not relate to *Aesop* at all. Velázquez' painting is of a rugged, clean-shaven man wearing a dressing gown. Manet's figure is bent and bearded and wears a cloak over his long jacket. Undoubtedly, Manet posed a model for this picture but his identity is not known. Although Manet's *Philosopher with a Beret* is unlike any of Velázquez' philosophers, it too derives from the Spaniard's oeuvre. A painting of the court porter, *Francisco de Ochea* (López-Rey, *Velázquez*, no. 432), shows an old man in a full short cloak clasping a sheaf of papers against his body in his left hand and holding out his hat in his right hand in a gesture of deference. Manet has removed these props, and the extended hand seems to be requesting alms. Because of this gesture, the work has often been called *The Beggar*. The *Francisco de Ochea* was not in Madrid at the time of Manet's visit, but he could have seen copies of it and of the *Aesop* and the *Menippus* among Goya's many etchings with which he had long been familiar.

In the Renaissance, portraits of philosophers were patterned on surviving Roman sculpture which established their respective types. By the seventeenth century, and particularly in Spain, a practice had grown up of painting sets of philosophers, still continuing the antique facial types but now wearing ragged garments, this kind of patch or tatter often serving as a symbol to help identify the subject. In Manet's time, the concept of the beggar-philosopher had again become popular through the *études des mœurs*, which showed men in their various roles in life. Not only were philosophers shown as beggars, but beggars and ragpickers were often thought of as philosophers. We have already mentioned the periodical which appeared at mid-century called *Les Français peints par eux-mêmes*



76 *The Ragpicker (Le Chiffonnier) [Philosophe, le mendiant] Collection H. Switzerland Medium: Oil on canvas; 76¼ x 51¼ in.; 195 x 130 cm. Signed lower right: Manet Date: 1865 Collections: Durand-Ruel purchase, 1872 • Ernest Hoschedé, Paris (Sale, Hôtel Drouot, Paris, 5–6 June 1878, no. 45) • Fernand Crouan, Nantes Collections: Rothermundt, Blasewitz • Paul Cassirer, Berlin • Josef Stransky, New York • Adolph Lewisohn, New York • Wildenstein and Co., New York, by 1930 Exhibitions: London 1872, III, no. 31 • Paris 1884, no. 44 • *Der elften Ausstellung der Berliner Secession*, Berlin, 1906, no. 189 • *Twenty-fifth Anniversary of the opening of the Albright Art Gallery*, Albright Art Gallery, Buffalo, 16 Nov.–14 Dec. 1930, no. 32 • *Loan Exhibition of French Painting, 1800–1880*, City Art Museum, St. Louis, Jan. 1931, no. 17 • Paris 1932, no. 37 • Philadelphia 1933 • *Exhibition of French Painting from the XV Century to the Present Day*, California Palace of the Legion of Honor, San Francisco, 8 June–8 July 1934, no. 118 • *Independent Painters of 19th Century Paris*, Museum of Fine Arts, Boston, 15 March–28 April 1935, no. 25 • New York 1937, no. 15 • *Paintings by French Impressionists and Post-Impressionists*, Museum of Art, Toledo, 7 Nov.–12 Dec. 1937, no. 13 • Amsterdam 1938, no. 141 • Detroit 1954, no. 20 • Lausanne 1964, no. 350 (not in cat., listed in English language guide) Catalogues raisonnés: D, no. 95 • JW, no. 153 • M-N ms., no. 117 • T'31, no. 106 • T'47, no. 113 Bibliography: Stephen Bourgeois, *The Adolph Lewisohn Collection of Modern French Paintings and Sculpture*, New York, E. Weyhe, 1928, pp. 66–67 • D, 1902, p. 70 • Florisoone, pp. xix, xxi • JW, I, 89 • Lambert, *GBA*, 1933, pp. 375, 379 • Meier-Graefe, p. 312 and fig. 48 • M-N 1926, I, 109 and fig. 121, II, 47, 128 and fig. 339 • T'47, pp. 115–16, 323, 492, 536 • Venturi, II, p. 190 • Waldmann, p. 46 Related work: Drawing, Louvre, DeL, no. 223.

77a

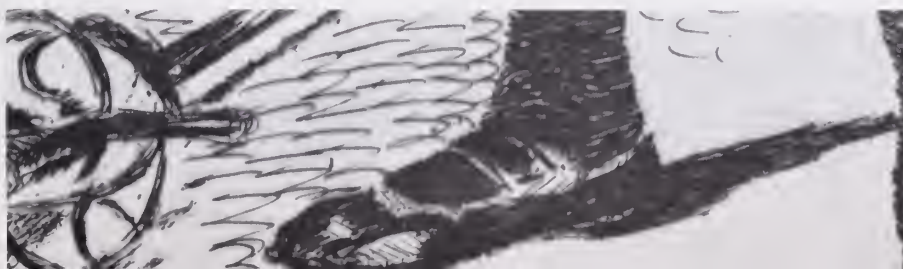


77. The Tragic Actor: Rouvière in the Role of Hamlet (Rouvière dans le rôle d'Hamlet) [L'Acteur tragique] Medium: Etching, two states; 11¼ x 6¼ in.; 299 x 160 mm. (composition) Unsigned in first state Signed lower right in second state: Manet Date: 1865–66 Editions: 1890 portfolio, no. 12 • 1894 Dumont • 1905 Strölin. Catalogues raisonnés: G, no. 44 • H, no. 48 • M-N 1906, no. 38 Bibliography: JW, I, 132, no. 125 • Proust, p. 49 • Rey 1938, p. 144 • Rosenthal, pp. 42, 50, 73 • T'47, p. 103 • Ziegler, *Print Connoisseur*, 1921, p. 396 Related work: Oil, JW, no. 125 Proofs exhibited: a. State I: The Art Institute of Chicago b. State II: National Gallery of Art, Washington, Addie Burr Clark Memorial Collection.

(see p. 43). A chapter on beggars in this work is illustrated by two etchings reprinted from the *oeuvre* of Jacques Callot and placed next to each other on one page. They show two beggars, both bearded and both in rags, one wearing a hat with a brim, the other extending his hand. It seems we have still another example of Manet's multiple borrowings.

The painting of *The Ragpicker* (cat. no. 76), complete with his stick and bag, can also be related to this French interest in types, and we already know that Manet thought of this figure as a philosopher just as he did his *Absinthe Drinker* (see p. 45). Although precise prototypes have not been suggested, this figure, like the *Philosophers*, shows the influence of Velázquez' handling of single standing figures. Manet had written, with enthusiasm from Spain of a portrait of a famous actor by Velázquez (*Pablo de Valladolid*, López-Rey, *Velázquez*, no. 433), "The background disappears; it is made up of air which surrounds the gentleman, all dressed in black and lively." Manet used this "disappearing" background with vague shadows and lights and without differentiation between floor and wall in both of his paintings of *The Philosophers*, in *The Ragpicker*, *The Tragic Actor*, and in many other paintings of the same period.

Philibert Rouvière began his career as a student of painting in Gros' studio. He later forsook art for the theater, and by the middle of the 1840's he had reached the height of a very successful career. He was best remembered for his portrayal of Hamlet in the adaptation by Dumas and Meurice. Rouvière was already ill when he agreed to pose for Manet in the costume of his favorite role, and he died on 19 October 1865 before *The Tragic Actor* was finished. Manet's friends Paul Roudier and Antonin Proust posed in the costume so that the work could be completed, but in spite of the popularity of the subject, Manet's painting was rejected from the Salon of 1866. The etching of *The Tragic Actor* (cat. no. 77) follows the contours of the figure without reversing the image. In the two states of the print, however, Manet varied the contrasts of light and dark in the costume and rearranged the background shadows. In the painting the background is gently and gradually darkened toward the upper right corner. The etching catches more of the dramatic effect of stage lighting. The actor's face and hands are brilliantly lit. He appears to have just stepped out of the gloom into the spotlight which seems to dissolve the physical aspects of the floor so that we read it as a floor only because of the persistent shadow cast by the actor's feet. Even the contour of the left leg has succumbed to the intensity of the light. This is a characteristic of some of Goya's prints which Manet carries to even greater freedom of expression. In both states of *The Tragic Actor*, the large background shadow is made up of a luminous mass of zigzag lines like those in the background of the etching of *The Philosopher*.



78. The Bullfight (Combat de taureaux)

The Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection **Medium:** Oil on canvas; 18 $\frac{7}{8}$ x 23 $\frac{3}{8}$ in.; 48 x 60.6 cm. **Signed** lower right: Manet **Date:** 1865–66 **Collections:** Durand-Ruel, 1872 • James S. Inglis, New York, 1886 • Martin A. Ryerson, Chicago, 1912 **Exhibitions:** London 1872, IV, no. 36 • Paris 1884 • London 1883, no. 54 • New York 1886, no. 190 • New York 1895, no. 19 • *Inaugural Exhibition*, Museum of Art, Toledo, Ohio, Jan. – Feb. 1912, no. 183 • New York 1913, no. 7 • Paris 1932, no. 24 • Chicago 1933, no. 324 • Philadelphia 1933 • Chicago 1934, no. 246 • *Masters of Impressionism*, Art Institute, Milwaukee, Wisconsin, Oct. – Nov. 1948 • *Paintings by Impressionists*, Virginia Museum of Art, Richmond, Oct. – Nov. 1950 **Catalogues raisonnés:** D, no. 74 • JW, no. 121 • M-N ms., no. 81 • T'31, no. 115 • T'47, no. 118 • Lochard, no. 317 **Bibliography:** AIC, p. 271 • Courthion, pp. 92–93 • Florisoone, pp. xxi–xxii • Hourticq, p. xiii • Huth, *GBA*, 1946, pp. 235, 239 • JW, I, 89 • Lambert, *GBA*, 1933, pp. 379–380 • Julius Meier-Graefe, "The Manet Centenary," *Formes*, XXIV (1932) p. 252 • M-N 1926, I, 75, 89, 107, fig. 81; II, fig. 341 • Rewald 1961, p. 127 • Rey 1938, p. 19 • Vaudoyer, pl. 24 • Venturi, II, pp. 189, 192.



Manet met Duret in Spain in the summer of 1865. Back in Paris the following October he wrote to his friend, "I have already done La Plaza de Toros de Madrid since my return . . ." he adds, "I warn you in advance that I shall never admit that we dined well in Toledo." Manet did three very similar bullfight scenes during the fall and winter (cat. no. 78; JW, nos. 120, 122). Although his letter undoubtedly concerned one of them he certainly combined his memories of the bullring in Madrid with his knowledge of Goya's *Tauromaquia* (see p. 71) and Goya's bullfight paintings which he could have seen in Spain. The crowds leaning on the barricade, the bull, the dead horse, the dark shadows and vivid sunlight, all can be found in Goya's dramatic pictures. In Manet's hands, however, the action in the ring seems frozen with the inevitable permanence of a photographic image which seems almost accidentally to have selected this scene, cutting the figure to the far left and the feet and cape of the leading toreador and leading us to believe that the scene is no more or less dramatic than the events taking place on either side of it which we cannot see. In spite of the apparent casualness of the composition our attention is called to the bull by the straight line of the sword and by his intense black silhouette—so black that the form is devoid of interior modeling. He stands out against the bright sand and the brown-pink of the barricade which protects the colorful crowd which pours into the stands under a pink tile roof and the bluest of blue skies.





80 a



79 a

79. At the Prado [Au Prado] Medium: Etching and aquatint, two states; $8\frac{1}{4} \times 6\frac{1}{4}$ in.; 225 x 157 mm. Not signed. Date: 1862 or 1865 Edition: Plate belonged to Bracquemond who gave it to the printer Salmon whose grandson, Porcabeuf, made an edition of a dozen proofs before cancelling the plate Catalogues raisonnés: G, no. 46 • H, no. 38 • M-N 1906, no. 62 Bibliography: Rosenthal, pp. 51, 53 Proofs exhibited: a. State I: National Gallery of Art, Washington, Rosenwald Collection Collections: Sale no. 68, Gutekunst and Klipstein, Berne, 1952, no. 166 • Lessing J. Rosenwald, 1952 b. State II: Davison Art Center Collection, Wesleyan University, Middletown, Conn. Collection: George W. Davison, New York.

80. Exotic Flower [Fleur exotique] Medium: Etching and aquatint, two states; $7 \times 5\frac{1}{4}$ in.; 178 x 130 mm. (plate) • $6\frac{3}{4} \times 4\frac{3}{4}$ in.; 162 x 106 mm. (composition) Signed lower left in second state: Manet Date: 1868 Editions: 1869 Lemerre Catalogues raisonnés: G, no. 51 • H, no. 58 • M-N 1906, no. 18 Bibliography: Adhémar, *Nouvelles*, 1965, p. 231 • Babelon, *Clavileño*, 1952, p. 18 • Focillon, *GBA*, 1927, pp. 342–43, illus. p. 340 • JW, I, 84 • Rey 1938, p. 51 • Rosenthal, pp. 32, 38, 40, 41, 53, 65 • Ziegrosser, *Print Connoisseur*, 1921, pp. 385, 390 Proofs exhibited: a. State I: The Maryland Institute, Baltimore (Lucas Collection) by courtesy of The Baltimore Museum of Art Collection: George A. Lucas Exhibition: Baltimore, 1962, no. 21 b. State II: The Maryland Institute, Baltimore (Lucas Collection) by courtesy of The Baltimore Museum of Art Collection: George A. Lucas.



78-80

Manet wrote to Baudelaire during his trip to Spain that he hoped on his return to put on canvas the bullring and the Prado museum "where one finds every evening the most beautiful women in Madrid, all wearing mantillas." As in the case of his *Bullfight*, Manet's memory of Spanish women seems to have been formed by his memory of Goya's etchings, this time from the series of *Caprichos*. In the first state of *At the Prado* (cat. no. 79) we see a number of these women treated in luminous tones of grey. In the second state, the darkened figures merge, forming patterned silhouettes punctuated by white hands and faces and set off against the light-struck earth and sky.

In 1868 Manet again took up this motif, this time showing only one stylized figure which directly relates to Goya's *Caprichos*, numbers 15 and 16, even following his strong patterns of light and dark set against a background of grey aquatint. This print, called *Fleur exotique* (cat. no. 80), was made to illustrate a poem by Armand Renaud for *Sonnets et eaux-fortes*, a lavish collection of poems and etchings by outstanding artists and writers, both conservative and avant-garde.



81

81. The Smoker [Le Fumeur] Tribune Gallery, New York **Medium:** Oil on canvas; 39½ x 32 in.; 100.4 x 81.3 cm. **Signed** lower right: Manet **Date:** 1866 **Collections:** Pertuiset, Paris, (Sale, Hôtel Drouot, Paris, 27 April 1888, no. 39; bought in) • Isidore Bloch, Paris, 1888 • Durand-Ruel, Paris • E. F. Milliken, New York (Sale, American Art Galleries, New York, 14 Feb. 1902, no. 18) • Durand-Ruel, New York • Mrs. Harry Payne Whitney, New York, 1907 • Mrs. G. MacCulloch Miller, New York (Sale, Parke-Bernet, New York, 14 Oct. 1965, no. 114) **Exhibitions:** Paris 1867, no. 49 • Paris 1884, no. 26 • *Tableaux de Pertuiset et des œuvres de Manet, formant sa collection particulière*, Paris, 1888, no. 2 • New York 1895, no. 21 • *Masterpieces of Art*, World's Fair, New York, May–Oct. 1940, no. 278 • *Pictures Collected by Yale Alumni*, Yale University Art Gallery, New Haven, Conn., 8 May–18 June 1956, no. 72 • *Masterpieces*, Wildenstein and Co., New York, 6 April–7 May 1961, no. 35 **Catalogues raisonnés:** D, no. 61 • JW, no. 133 • M-N ms., no. 90 • T'31, no. 122 • T'47, no. 122 **Bibliography:** Hourticq, pp. 45–46 • JW, I, 89 • Meier-Graefe, pp. 213, 243 and fig. 52 • M-N 1926, I, 88, 134, fig. 88 • Rey 1938, p. 90 • Rosenthal, 1925, p. 70 • T'47, p. 129 • Zola, p. 37 (reprinted in Courthion and Cailler, p. 100) **Related works:** Etching, cat. no. 82 • Etching, cat. no. 83.

82. The Smoker, Turned to the Left [Le Fumeur] **Medium:** Etching and drypoint, one state; 9¾ x 6¼ in.; 238 x 153 mm. **Not signed.** **Date:** 1866 **Editions:** 1894 Dumont • 1905 Strölin **Catalogues raisonnés:** G, no. 48 • H, no. 49 • M-N 1906, no. 34 **Bibliography:** JW, I, 133, no. 133 • Rosenthal, pp. 51, 63, 145 • T'47, p. 129 **Related works:** Etching, cat. no. 83 • Oil, cat. no. 81 **Proof exhibited:** National Gallery of Art, Washington, Rosenwald Collection **Collections:** Claude Schaefer • Lessing J. Rosenwald.



83b

83. The Smoker, Turned to the Right [Le Fumeur] **Medium:** Etching, two states; 6 x 5¾ in.; 152 x 132 mm. (composition) **Signed** in plate upper left: Manet **Date:** 1866 **Editions:** 1890 portfolio, no. 18 • 1894 Dumont • 1905 Strölin **Catalogues raisonnés:** G, no. 49 • H, no. 50 • M-N 1906, no. 33 **Bibliography:** Bazire, p. 70 • JW, I, 133, no. 133 • Rosenthal, pp. 51, 63, 70, 145 • T'47, p. 129 **Related works:** Etching, cat. no. 82 • Oil, cat. no. 81 **Proofs exhibited:** a. State I: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations **Collection:** Samuel Putnam Avery b. State II: The Maryland Institute, Baltimore (Lucas Collection), by courtesy of The Baltimore Museum of Art **Collection:** George A. Lucas.

Joseph Gall, the painter who had posed for *The Reader* in 1861, was again Manet's model for *The Smoker* (cat. no. 81) painted in the early autumn of 1866 and shown in Manet's special exhibition in 1867. In the sale of Pertuiset's collection in 1888, the painting was listed as a pendant to *Le Bon Bock* and entitled *La Bonne Pipe*. The paintings are about the same size and both are of genre subjects, but seven years separate the two works and mark a definite change in Manet's handling of paint surfaces.

Two etchings were made after *The Smoker*. The first (cat. no. 82), probably drawn directly on the plate, is a free transcription of the upper part of the painting, reversing the image and omitting the table and the hand which falls in the smoker's lap. The second plate (cat. no. 83) also crops the picture somewhat along the bottom edge but is a closer copy, even reproducing the areas of shadow on the man's face and beard and imitating the dark paint in his coat by a dense texture of black lines.



84. The Execution of the Emperor Maximilian [Exécution de Maximilien] Museum of Fine Arts, Boston, Gift of Mr. and Mrs. Frank Gair Macomber **Medium:** Oil on canvas; 76¼ x 102 in.; 195 x 259 cm. **Not signed.** **Date:** 1867 **Collections:** Madame Édouard Manet, Asnières • Léon Koella, Paris • Ambroise Vollard, Paris, 1899 • Frank Gair Macomber, Boston, 1909 **Exhibitions:** Paris 1905, no. 17 • Paris 1932, no. 27 **Catalogues raisonnés:** D, no. 101 • JW, no. 138 • T'31, no. 130 • T'47, no. 132 **Bibliography:** Bazire, pp. 57–59 • Colin, pp. 8, 33 • Davies, *Burlington*, 1956, pp. 170–71 • D 1902, p. 71 • Florisoone, pp. xxiv, xxv, xxvi, pl. 41 • Guiffrey, "Tableaux français conservés au Musée de Boston," *Archives de l'Art français*, VII (1913), p. 551 • Hourticq, pp. 53–54 • Huyghe, *L'Amour de l'Art*, 1932, pp. 170, 179 • JW, I, 16 • Jedlicka, pp. 139–40 • Lambert, *GBA*, 1933, p. 380 • Kurt Martin, *Edouard Manet: Die Erschiessung Kaiser Maximilians von Mexico*, Berlin, Mann, 1948 • Meier-Graefe, pp. 183–86 • M-N 1926, I, 92–93, fig. 108 • Rewald 1961, pp. 171–72, 430 • Rosenthal, pp. 156–59 • Sandblad, pp. 109–161 • Sloane, *Art Q.*, 1951, pp. 95, 96, fig. 7 • Waldmann, p. 49 **Related works:** Oil, cat. no. 85 • Oil, Kunsthalle, Mannheim, JW, no. 140 • Oil, Ny Carlsberg Glyptotek, Copenhagen, JW, no. 141 • Lithograph, cat. no. 86.



Under diplomatic pressures Napoleon III had withdrawn the necessary French military support from Mexico leaving Maximilian, the brother of the Emperor Francis Joseph of Austria and the elected Emperor of Mexico, without protection against the rising Juarist forces. Defeated, Maximilian was captured, imprisoned, tried, and finally shot together with the Mexican generals Mejia and Miramón on 19 June 1867. It was not until the 30th of June that Napoleon received the first unconfirmed news of the execution—news which was publicly confirmed on the third of July. Maximilian's courage in the face of death and the subsequent despair and madness of his beautiful young wife made the event even more tragic in the eyes of the French public. Although the court went into official mourning, it was clear that Napoleon's antagonists were to blame him for the bungling of the Mexican campaign.

Manet was apparently deeply moved by the event, and soon after the news had reached Paris he set to work on a large canvas depicting the execution (cat. no. 84). The general composition was based on Goya's *Executions of the Third of May, 1808* with a large group of soldiers at the right directing their fire toward the victims at the left. In the Goya, the lines of the rifle barrels focus attention on the man who is about to be shot. He is dramatically lit and stands with his arms raised in a tragic gesture surrounded by other figures who display their grief and horror. Manet's painting is unfinished, but it is evident that he intended to treat the drama in another way. The three victims are placed farther from the spectator than is the firing squad and they are partially obscured by the smoke from the gun barrels. This is not the moment before or the moment after, but precisely the time when the sentence was being carried out. Manet's direct composition, without formalized gestures, and his direct brushing give the work a potent immediacy.

Manet appears to have abandoned this large painting and begun a second even larger version when more complete information was available. This second work was somehow damaged, possibly by being rolled up, or possibly it was rolled because it was already damaged. After Manet's death, pieces were cut off the large canvas and sold. Although the four remaining fragments went to two different dealers, Edgar Degas managed to buy them all. He reassembled the composition as well as he could on a new canvas backing. The pieces were again separated when they entered the collection of The National Gallery.

Information about the execution was slow in coming to France, and the costumes of the soldiers were probably drawn from popular prints of the Mexican war. The two fragments in the exhibition (cat. no. 85) show soldiers in what appear to be French uniforms, and it has been suggested that Manet had wanted to blame the French government by showing the execution being carried out by a French firing squad. Sandblad's very thorough analysis of the history of Manet's paintings of the subject, however, proves that the artist was simply following the information which the newspapers

85. The Execution of the Emperor Maximilian, two fragments The Trustees of the National Gallery, London A. The Firing Party (Le Peloton d'exécution) Medium: Oil on canvas; 75 x 63 in.; 190.5 x 160 cm. slightly irregular B. A Non-commissioned Officer Examining His Rifle (Soldat examinant son fusil) Medium: Oil on canvas; 39 x 23¼ in.; 99 x 59 cm. Date: 1867 Collections: Studio inventory, unnumbered • Madame Manet, Paris • Fragment A, Ambroise Vollard, Paris • Fragment B, Portier, Paris • Edgar Degas, Paris (four fragments reunited in his collection by 1902; Sale, Galerie Georges Petit, Paris, 26–27 March, 1918, no. 74) • National Gallery, London, 1918 Exhibitions: Fragment B, *Nineteenth Century French Paintings*, The National Gallery, London, Feb. – March 1943, no. 10 • Fragments A and B, London, 1954, nos. 6, 7 Catalogues raisonnés: D, no. 102 • JW, no. 139 • M-N ms., no. 102 • T'31, no. 128 • T'47, no. 134 • Lochar, no. 309 Bibliography: Bazire, pp. 57–59 •

Davies, *Burlington*, 1956, pp. 170–71 • Martin Davies, *National Gallery Catalogue: French School*, London, The National Gallery, 1957, pp. 145–49 • D 1902, p. 71 • Florisoone, pp. xxiv, xxv, xxvi, pl. 42 • Hamilton, *Art News*, 1966, p. 108 • Huyghe, *L'Amour de l'Art*, 1932, pp. 179, 184, fig. 84 • JW, I, 16 • Jedlicka, pp. 139–50 • Max Liebermann, "Ein Beitrag zur Arbeitsweise Manets," *Kunst und Künstler*, VIII (1910), pp. 483–88 • Martin, 1948 • Meier-Graefe, pp. 182–93 and fig. 101 • M-N 1926, I, 92–93 • Sandblad, pp. 109–161 and figs. 40, 42 • Aaron Scharff and André Jammes, "Le réalisme de la photographie et la réaction des peintres," *Art de France*, IV (1964), pp. 177–79 • Sloane, *Art Q.*, 1951, pp. 93–100 • T'47, pp. 141–42 • Ambroise Vollard, *Recollections of a Picture Dealer*, Boston, Little, Brown, 1936, pp. 53–57 Related works: Oil, cat. no. 84 • Oil, Ny Carlsberg Glyptotek, Copenhagen, JW, no. 141 • Oil, Kunsthalle, Mannheim, JW, no. 140 • Lithograph, cat. no. 86.

85 A



85 B

86



gradually disclosed. By the 11th of August, photographs of the firing squad had reached Paris and the public knew that the Mexican soldiers wore uniforms resembling those of the French army. According to Tabarant, the Commandant Lejosne, who probably introduced Manet to Baudelaire and who had already provided Manet with a model for his *Fifer*, brought soldiers from a nearby barracks to pose for the picture. This information is in keeping with what we know of Manet's methods, since he often organized his composition after an earlier work of art and then posed models to fit his general plan.

Manet's second version of *The Execution* shows a lighting and a treatment of detail even further removed than the first from Goya's dramatic painting. The event seems to take place in bright daylight and is portrayed with a clarity reminiscent of news photographs. Manet has often been accused of indifference in the face of such moving subjects. It is true that he substitutes what appears to be direct reporting for the gestured dramatizations favored by the critics and public alike. His results, however, forcefully point up, not his own indifference, but man's repeated indifference to the sufferings of his fellow men. By suggesting the newspaper and the photograph, he embodies a modern concept in a modern form.

Manet took up the subject of *The Execution of the Emperor Maximilian* several more times. An oil sketch, now in the Ny Carlsberg Glyptotek in Copenhagen, was probably made in preparation for his largest version, now in the Städtische Kunsthalle in Mannheim. Still another version of the subject exists—a lithograph rather than a painting (cat. no. 86). It has usually been considered the last of the series since Manet made his prints after oils and watercolors, but Sandblad suggests that it precedes the Copenhagen sketch, and it is clear that it relates more closely to this work than to the others of the series. Both show a figure absent in the other versions. Behind the firing squad stands a soldier with sword raised giving the signal. The sword alone can be seen behind the soldiers in the London fragment (cat. no. 85A), but both man and sword are missing from the final Mannheim version. In the Boston painting and the London fragments, the execution takes place in open country. In the Copenhagen and Mannheim versions, the action occurs in front of a wall topped by a group of spectators reminiscent of similar figures in Goya's bullfight prints. The lithograph also includes a wall, but it turns at right angles behind the figures and provides a luminous grey ground for the firing party and a dark shadowed plane behind the figures of the three condemned men.

Several authors suggest that Manet had planned to show his first painting of *The Execution* in the special exhibition of 1867 but that he was prevented from doing so by police censorship. Whether or not this is true, there is ample evidence that the lithograph was suppressed. It seems that Manet's composition was not seen by the public until the singer Émilie Ambre took the Mannheim version with her on her tour to America in 1879 (see p. 181).

86. The Execution of the Emperor Maximilian [Exécution de Maximilien] Medium: Lithograph; $13\frac{1}{8} \times 17$ in.; 332 x 432 mm. Signed lower left: Manet Date: 1867 Edition: posthumous, 1884 Catalogues raisonnés: G, no. 73 • H, no. 55 • M-N 1906, no. 79 Bibliography: JW, I, 134, no. 140 • Martin 1958, pl. 7 • Meier-Graefe, p. 331 • M-N 1926, I, 94 • Rey 1938, p. 20 • Rosenthal, pp. 83, 86, 87, 156, 159 • Sandblad, pp. 128, 139–42, 153–55 • Sloane, *Art Q.*, 1951, p. 100, fig. 9 • T'47, p. 142 Related works: Oil, cat. no. 84 • Oil, cat. no. 85 • Oil, Ny Carlsberg Glyptotek, Copenhagen, JW, no. 141 • Oil, Kunsthalle, Mannheim, JW, no. 140 Proofs exhibited: a. *National Gallery of Art, Washington, Rosenwald Collection Collections: Gorlany • Lessing J. Rosenwald, 1946 b. †The Art Institute of Chicago.



87. Théodore Duret Petit Palais, Paris Medium: Oil on canvas; $18\frac{1}{4} \times 14$ in.; 46.5 x 35.5 cm. Signed upside down in lower left: manet, 68 Date: 1868 Collections: Théodore Duret, Paris, 1868 • Gift of Duret to Musée du Petit Palais, 1908 Exhibitions: Paris 1884, no. 43 • *Portraits d'hommes*, Galerie Bernheim-Jeune, Paris, 16 Dec. 1907–4 Jan. 1908, no. 80 • Berlin 1928, no. 23 • Paris 1932, no. 29 • *Centenaire d'Henri Fantin-Latour*, Musée-Bibliothèque, Grenoble, Aug.–Oct. 1936, no. 543 • *Quelques oeuvres des collections de la Ville de Paris*, Berne, La Chaux-de-Fonds, Geneva, Basel, Mar.–May 1947, no. 58 • *Hommage à Manet*, Musée de l'Orangerie, Paris, 1952 • *Maîtres français du Petit Palais*, Musée Boymans, Rotterdam, 1952–53, no. 82 • Marseille 1961, no. 11 Catalogues raisonnés: D, no. 94 • JW, no. 147 • M-N ms., no. 110 • T'31, no. 133 • T'47, no. 138 Bibliography: Bataille, pp. 28, 120 • Emile Bernard, *Tintoret, Greco, Magnasco, Manet*, Paris, Messein, 1920, p. 92 • Colin, pp. 8, 33 • Courthion, pp. 98–99 • Courthion and Cailler, pp. 145, 146, 161 • D 1902, pp. 35–37, 71–73 • Florent Fels, "Monsieur Duret," *Jardin des Arts*, Oct. 1963, pp. 28–29 • Florisoone, p. xxi • JW, I, 84 • Jedlicka, pp. 105–07, illus. opp. p. 102 • Meier-Graefe, fig. 88 • Moore 1886, p. 103 • M-N 1926, I, 101, fig. 112, II, 128, fig. 345 • Camille Pissarro, *Letters to his son Lucien*, New York, Pantheon, 1943, p. 348 • Proust, p. 56 • Rewald 1961, pp. 191–92 • Rey 1938, p. 38 • Waldmann, p. 9 and frontispiece.

One of the joys of Manet's trip to Spain in 1865 was his meeting with the critic Théodore Duret—a meeting which Duret himself describes with great glee (D, 1902, pp. 35-37). The two men had found themselves seated at some distance from each other at a large table in the hotel dining room. Manet thought the food intolerable and sent away one plate after another. Each time he dismissed the waiter, Duret called him and devoured the rejected food. Finally Manet walked over to the hungry stranger and accused him of making fun of him. Duret's answer was that he had just come from Portugal, and the food seemed excellent to him. "Oh, you come from Portugal, that explains it, I have just come from Paris." Thus began a friendship which was to last throughout Manet's lifetime.

In 1868 Manet painted Duret's portrait (cat. no. 87) in his studio on the rue Guyot. It was an unusual opportunity for a biographer to observe an artist's method firsthand, and Duret has left us a detailed description of his experience. He first describes the pose and the grey costume. "But when it was painted, so that I considered it finished successfully, I saw however, that Manet was not satisfied with it . . . One day when I returned, he placed me again in the pose which he had me hold at first, and he placed a little table near me which he set about painting with some garnet colored material on top of it. Then he had the idea of taking a paper covered book which he threw on the floor and painted a clear green color. He then placed a lacquer tray on top of the table, with a carafe, a glass, and a knife. All these objects constituted the addition of a still life of varying tones in the corner of the picture which had not previously been thought of by him, and which I could not have imagined. But afterwards, he added still another unexpected object, a lemon on the glass on the little tray. I watched these successive additions with astonishment, when, asking myself what could be the reason for it, I understood that I had had enacted in front of me his instinctive method . . ." Manet perhaps had attempted to capture the heroism of modern man in his dull modern clothing, as Baudelaire had recommended, but he had obviously found it necessary to introduce the varied colors and shapes which add such flavor to this remarkable little picture. It is interesting to remember that Duret and Manet had visited the Prado together, for the disappearing background behind the figure and the objects on the floor recall some of the paintings by Velázquez which they must have seen there. The painting, however, has none of the romance of the Spanish works and even lacks the flair which Whistler had added to his portrait of Duret. George Moore clearly preferred Manet's method, "Take his [Whistler's] portrait of Duret. Did he ever see Duret in dress clothes? . . . Did he ever see Duret with an opera cloak? . . . Is Duret in the habit of going to the theatre with ladies? No, he is a *littérateur* who is always in men's society. . . . But these facts mattered nothing to Whistler as they matter to Degas or to Manet . . ."

A letter from Duret to Manet makes clear how well Manet had caught the modern man. "July 20, 1868. My dear Manet, I find your gentleman very gallant. That's really painting! My cook . . . came into my room while I was gone and had a terrible fright at the sight of your gentleman. She told me



Fig. 6. *Luncheon in the Studio*, Staatsgemaldesammlungen, Munich.



88

88. The Cats [Les Chats] Medium: Etching, one state; $6\frac{1}{8} \times 8\frac{1}{8}$ in.; 175 x 218 mm. Not signed. Date: 1868–69 Editions: 1890 portfolio, no. 19 • 1894 Dumont • 1905 Strölin Catalogues raisonnés: G, no. 52 • H, no. 65 • M-N 1906, no. 43 Bibliography: M-N 1926, I, 110 and fig. 124 • Pellerin, *Dessins*, albums 3, 5 • Rosenthal, pp. 32, 51, 68 • Sheyer, *Art Q.*, 1943, pp. 125, 129 Related works: Oil, *Luncheon in the Studio*, Neue Staatsgalerie, Munich, JW, no. 149 includes one of the cats on a chair • Three drawings of cats, Louvre, DeL, no. 225 Proofs exhibited: a. *Philadelphia Museum of Art Collection: †The Art Institute of Chicago.



89

89. The Cat and the Flowers [Le Chat et les fleurs] Medium: Etching and aquatint, two states; 8 x 6 in.; 203 x 152 mm. (plate) • $6\frac{1}{8} \times 5\frac{1}{8}$ in.; 175 x 130 mm. (composition) Signed in second state on plate below border: Manet Date: 1869 Editions: 1870 Champfleury, p. 40 • 1899 Mégnin, frontispiece Catalogues raisonnés: G, no. 53 • H, no. 66 • M-N 1906, no. 19 Bibliography: Adhémar, *Nouvelles*, 1965, p. 232 • M-N 1926, I, fig. 122 • Rosenthal, pp. 51, 68 • Sheyer, *Art Q.*, 1943, pp. 125, 129 Proofs exhibited: a. State I: with additions by Manet in pen: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: Samuel Putnam Avery Exhibition: New York, 1919 b. State II: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collections: Adolphe Tabarant • Samuel Putnam Avery Exhibition: New York, 1919.

about it. Not having seen the frame it seemed to her the vision of a living man. Then when I had finished reassuring her, be proud!! she told me that the gentleman appeared very handsome to her. She asked me if it was an Arab!" Duret goes on to complain that Manet has signed the work in plain sight, and that the public, being stupid, would laugh just because of the name. He suggested that Manet sign it invisibly in the shadow. "That way you will give me time to make people admire the picture. . . . Think about my suggestion. All tricks are good to catch the bourgeois."

It was not until September that Duret paid for his portrait. Another tongue-in-cheek letter shows the jovial relationship between the two men. "My position as journalist does not permit me to discharge my debt to you for your portrait according to the artistic merit of the painting, and not wishing to pay you your venal price, I am sending you from Cognac a little souvenir, . . . a case of old brandy which you can offer to your friends without fear."

Duret was one of the pallbearers at Manet's funeral and one of the organizers of the subscription to buy the *Olympia* for the Louvre. In 1902 he published his book *Histoire d'Édouard Manet et de son oeuvre* which contained the first catalogue of Manet's work. The book has since reappeared in many editions (see Abbreviations). In March 1902, in fact, Pissarro wrote to his son Lucien that he was sending him Duret's book and that the first edition of 600 copies was already exhausted. "He wants to use woodcuts for the second edition . . . he begs me to speak to you about this for he is a great admirer of your books." But Pissarro cautiously adds, "I don't see how you could reproduce paintings by Manet . . ." Apparently Lucien never tried.

The cat at the foot of the bed in the *Olympia* (see cat. no. 55) may be the most notorious of its breed in Manet's *oeuvre* but it was neither the first nor the last. A kitten plays with a ball on the floor in *Young Woman Reclining in Spanish Costume* (cat. no. 52), painted a year earlier, and in 1868 Manet began his painting called *Luncheon in the Studio* (see fig. 6) where we find a black cat cleaning itself on the chair to the left of the table.

This same cat can also be seen along with two others in an etching (cat. no. 88). The three are unrelated in scale and apparently are placed on the page at random. Manet may have simply recorded a sketchbook page on his etching plate, but it seems more likely that he had a specific model in mind for this casual composition. The introduction of the Japanese print into France is the subject of a great deal of speculation and storytelling, but several sources tell us that about 1856 the print maker Bracquemond had obtained one volume of Hokusai's *Mangwa* and that other volumes were circulated soon afterward. The *Mangwa* is made up of prints after sketches by Hokusai covering a wide variety of subjects. Many pages show animals seen from various points of view in similar random groupings. Several of Manet's drawings seem consciously to repeat this pattern, suggesting that he had made a careful perusal of Hokusai's books about the same time that he was quoting Japanese prints in some of his paintings (see the *Portrait of Zola*, JW, no. 146, and *Repose*, cat. no. 106).



90

90. The Cats' Meeting [Le Rendez-vous des chats] Medium: Lithograph; 17½ x 13 in.; 435 x 330 mm. Signed lower left within design: Manet Date: 1868 Edition: 1869, as poster to advertise Champfleury's *Les Chats* Exhibition of proofs from this stone: Paris 1884, no. 162 Catalogues raisonnés: G, no. 74 • H, no. 59 • M-N 1906, no. 80 Bibliography: Adhémar, *Nouvelles*, 1965, p. 231 • Courthion, p. 46 and fig. 76 • Duret 1906, pp. 199–200 • Hourticq, pp. 57–58 • Reff, *GBA*, 1964, pp. 115–16 • Rey 1932, p. 30 • Richardson, p. 123, no. 33 • Rosenthal, pp. 83, 91, 92, 100 • Sandblad, p. 104, fig. 33 • Sheyer, *Art Q.*, 1943, pp. 125, 129 • T'47, p. 169 Related works: Drawing, pencil and wash, DeL, no. 228 • Watercolor, T'57, no. 584; DeL, no. 227 Proof exhibited: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: Samuel Putnam Avery Exhibition: New York, 1919.



91 (see color plate)

91. *The Departure of the Folkestone Boat (Le Départ du bateau de Folkestone) Philadelphia Museum of Art, Mr. and Mrs. Carroll S. Tyson, Jr., Collection Medium: Oil on canvas; 23¾ x 29 in.; 60 x 73.7 cm. Signed lower left: Manet Date: 1869 Collections: Durand-Ruel purchase 1872 • Ernest Hoschedé, Paris (Sale, Hôtel Drouot, Paris, 5–6 June 1878, no. 46) • Albert Hecht, Paris, 1878 • Charles Ephrussi, Paris • Collection Bernstein, Berlin • Hugo von Tschudi, Munich • Paul Rosenberg, New York • Carroll S. Tyson, Jr., Philadelphia, 1930 • Philadelphia Museum of Art, 1963 Exhibitions: *Siebenter Kunstausstellung der Berliner Secession*, Berlin, June 1903, no. 137b • London 1932, no. 413 • Philadelphia 1933 • Chicago 1933, no. 325 • New York 1937, no. 14 • *Masterpieces of Philadelphia Private Collections*, Philadelphia Museum of Art, 1947, no. 8 Catalogues raisonnés: D, no. 114 • JW, no. 163 • M-N ms., no. 122 • T'31, no. 143 • T'47, no. 147 Bibliography: Canaday, *Horizon*, 1964, p. 103 • Colin, p. 105 • Courthion, pp. 104–5 • Faison, *Manet*, New York, 1954, pl. 39 • Florisoone, p. xxviii • Jedlicka, p. 114 • Meier-Graefe, pp. 160–161, fig. 86 • M-N 1926, I, 111 and fig. 132 • "The Tyson Collection," *Philadelphia Museum of Art Bulletin*, LIX (1964), cover illus. • Rewald 1961, pp. 224, 498 • Richardson, no. 36 • Venturi, II, 192 Related works: Oil, Reinhardt Collection, Winterthur, JW, no. 162 • Drawing, lead, figure of man, DeL, no. 283.

In 1869 Manet's friend Champfleury published *Les Chats*, a charming little book which discusses cats, their history, their types and their personalities, just as the popular *études des mœurs* of the period discussed people of various nationalities, professions, and types. Many of the illustrations in the book, although not by Manet, are casual little sketches like the cats in Manet's etching, and it is quite possible that Manet had originally planned it for this purpose.

Champfleury's second edition of *Les Chats* appeared in 1870 and included Manet's *The Cat and the Flowers* (cat. no. 89). Unlike the casual little sketches, this is a unified composition showing a cat stalking past a porcelain vase decorated with a Japanese design and full of growing flowers. The first state, with its wash of aquatint, is rich in tonal variations and appears complete, but Manet was obviously not entirely satisfied with it. A proof of this state in the Bibliothèque Nationale in Paris has been heightened with watercolor, and the proof in the New York Public Library has additions in pen which create a wire mesh on the balcony railings behind the cat. In the second state, Manet has added this diagonal mesh to the plate itself.

A lithograph by Manet can also be directly connected with Champfleury's book. *The Cats' Meeting* (cat. no. 90), while not included in the volume, served as a poster to advertise the book, and on 25 October 1868 a reproduction of it appeared on the back cover of the Sunday supplement of *La Chronique Illustrée*. The public found the poster a little racy. Just as Champfleury's book treated the subject of cats as other writers treated human types, so the Sunday newspaper reader might have found *The Cats' Meeting* a little too much like a suggestion of a clandestine meeting. The lack of interior modeling in the black and white cats and their strong curvilinear silhouettes were particularly suited to the purposes of a poster, and few failed to notice that these qualities also reflected the popular style of Japanese poster-prints. This lithograph is very rare. In fact an article in the *Gazette des Beaux-Arts* for 1884 already referred to it as "introuvable."

Manet painted a number of harbor scenes during his stay at Boulogne in the summer of 1869. From the window of his room on the second floor of the Hôtel Folkestone he could see the fashionable holiday crowds gathering on the sunny dock where they could get regular steamboat passage to Folkestone (cat. no. 91). The woman to the left, wearing a light dress and carrying a parasol, is thought to be Madame Manet and her escort, Léon Leenhoff, but in the anonymous crowd both have turned their backs to the spectator. This disposition of the strong lights and shadows suggests the influence of contemporary photographs of crowd scenes. A photograph of the harbor at Marseilles, made about 1860, had circulated in Paris about this time (see Heinrich Schwartz, "Art and Photography," *Magazine of Art*, XLII (1949), pp. 252-57), and Manet of course knew the leading French photographers of his day. The bright color and fresh application of paint, however, add a dimension which photography cannot catch and give the scene a joyful bustling quality. The very fact that Manet did not finish individual figures in great detail invites the eye to rove over the surface of the picture with the casual lack of focus one directs to a passing view of everyday life.



92

92. At the Café (Au Café) Fogg Art Museum, Harvard University, Bequest of Meta and Paul J. Sachs **Medium:** Pen and india ink on tan paper; $11\frac{1}{8} \times 15\frac{1}{2}$ in.; 295 x 393 mm. **Signed** lower right: Manet 1869; also in pencil beneath the mat, E. Manet **Date:** 1869 **Collections:** Jules Antoine, Castagnary, Paris • Paul J. Sachs, 1919 • Fogg Art Museum, 1965 **Exhibitions:** *French Painting of the 19th and 20th centuries*, Fogg Art Museum, Cambridge, Mass., 6 March – 6 April 1929, no. 91 • *Independent Painters of 19th Century Paris*, Museum of Fine Arts, Boston, 15 March – 28 April 1935, no. 167 • *Fourth Anniversary Exhibition*, Lyman Allen Museum, New London, Conn., 2 March – 15 April 1936, no. 153 • *Masterpieces of 19th and 20th century French Drawing*, Institute of Arts, Detroit, 1 May – 1 June 1941, no. 47 • *19th century French Drawing*, California Palace of the Legion of Honor, San Francisco, 8 March – 6 April 1947, no. 73 • New York 1948, no. 49 • *Masterpieces of Drawing: Diamond Jubilee Exhibition*, Philadelphia Museum of Art, 4 Nov. 1950 – 11 Feb. 1951, no. 93 • *French Drawings of Five Centuries*, Institute of Arts, Detroit, 15 May – 30 Sept. 1951, no. 48 • Marseille 1961, no. 47 • *The Nineteenth Century, One Hundred and Twenty-Five Master Drawings*, University Gallery, Minneapolis, 26 March – 23 April; Guggenheim Museum, New York, 15 May – 1 July 1962, no. 74 • *Works of Art from the Collection of P. J. Sachs*, Fogg Art Museum, Cambridge, Mass., 15 Nov. 1965 – 15 Jan. 1966 **Catalogue raisonné:** Del. no. 238 **Bibliography:** Canaday, *Horizon*, 1964, pp. 94–95 • Agnes Mongan and Paul J. Sachs, *Drawings in the Fogg Art Museum*, Cambridge, Mass., Harvard University Press, 1940, no. 709, fig. 378 • Rewald 1961, p. 212 • Paul J. Sachs, *Modern Prints and Drawings*, New York, Knopf, 1954, p. 10 **Related works:** Lithograph, cat. no. 93 • Lithograph, cat. no. 94.



93

93. At the Café, first stone (Au Café) **Medium:** Lithograph; $10\frac{1}{8} \times 13\frac{3}{8}$ in.; 265 x 335 mm. **Signed** lower right: Manet **Date:** 1869 **Edition:** Several proofs only **Catalogues raisonnés:** G, no. 81 • H, no. 68 • M-N 1906, no. 88 **Bibliography:** Rosenthal, p. 101 **Related works:** Drawing, cat. no. 92 • Lithograph, cat. no. 94 **Proof exhibited:** National Gallery of Art, Washington, Rosenwald Collection **Collections:** Georges Haviland, Paris (Sale, 3 June, 1932) • Petiet • Lessing J. Rosenwald, 1952.

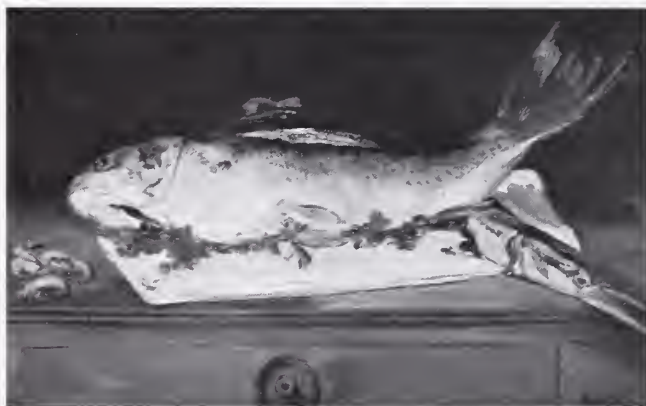
94. At the Café, second stone (Au Café) **Medium:** Lithograph; $10\frac{1}{8} \times 13\frac{3}{8}$ in.; 273 x 346 mm. **Signed** lower right: Manet **Date:** 1869 **Edition:** Several proofs only **Catalogues raisonnés:** G, no. 80 • H, no. 67 **Related works:** Drawing, cat. no. 92 • Lithograph, cat. no. 93 **Proof exhibited:** Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations **Collection:** Samuel Putnam Avery Exhibition: New York 1919.

Toward the end of the 1860's the Café Guerbois, on the Grand' rue des Batignolles, now the avenue de Clichy, became the meeting place for many of Manet's friends and the location of sharp discussions about the new painting. The pen and wash drawing from the Fogg Art Museum, (cat. no. 92), dated 1869, seems to depict just such a place and just such a spirited exchange. Actually, we do not know the location of the scene or who is portrayed, but Manet has captured very definite personalities in a lively technique which verges on caricature without losing a sense of solid form. Manet took up the scene again in a transfer lithograph (cat. no. 93). We can now look farther into the interior of the café at the billiard tables beyond the foreground group of conversing men. The large simple patterns of the drawing have given way to more frequent alternations of light and dark in the lithograph. There is a third version of the subject, again in transfer lithograph, but this time Manet worked with a brush instead of a pen (cat. no. 94). The design is almost identical, but large areas of black tone replace the more luminous cross-hatchings of the first lithograph and the drawing.





95



96 (see color plate)

95. Still Life with Carp [Poissons] The Art Institute of Chicago, Gift of Annie Swan Coburn to the Mr. and Mrs. Lewis L. Coburn Memorial Collection **Medium:** Oil on canvas; 28 $\frac{3}{4}$ x 36 $\frac{1}{4}$ in.; 73.3 x 92 cm. **Signed** lower right: Manet (The signature is not visible in the Lochar photograph of Dec. 1883) **Date:** 1864 (before Feb. 1865) **Collections:** Félix Gérard, Paris • Manzi, Paris • Alfred Chatain, Chicago • Durand-Ruel, Paris • Mrs. John W. Simpson, New York (lender 1940) **Exhibitions:** Paris 1865, no. 5 • Paris 1867, no. 38 • Paris 1884, no. 31 • Paris 1900, no. 449 • *Exposition d'Art Moderne*, Manzi, Joyant et Cie., Paris 1912, no. 27 • New York 1913, no. 6 • *Old Masters*, Knoedler and Co., New York, 29 Nov. – 11 Dec. 1920, no. 9 • Pittsburgh/Cleveland 1924, no. 37 • *Twentieth Anniversary Exhibition: Great Lakes Exposition*, Museum of Art, Cleveland, 26 June – 4 Oct. 1936, no. 286 • New York 1937, no. 7 • *The Sources of Modern Painting*, Institute of Modern Art, Boston, 2 March – 9 April; Wildenstein and Co., New York, 25 April – 20 May 1939, no. 9a • *Masterpieces of Art*, World's Fair, New York, May – Oct. 1940, no. 282 **Catalogues raisonnés:** D, no. 70 • JW, no. 96 • M-N ms., no. 59 • T'31, no. 90 • T'47, no. 90 • Lochar, no. 444 **Bibliography:** AIC, p. 267 • Courthion, pp. 84–85 • Jedlicka, p. 197 • Meier-Graefe, pp. 69, 155–57, fig. 38 • Frederick A. Sweet, "An important Still Life by Edouard Manet," *Bulletin of The Art Institute of Chicago*, XXXVIII (1944), pp. 35–37 • Vaudoyer, pl. 20 **Related work:** Oil of slightly larger dimensions which appears to be a copy of this painting in the Stockholm Museum, JW, no. 97.

96. Salmon and Pike [Poissons] Mr. and Mrs. Norton Simon, Los Angeles **Medium:** Oil on canvas; 17 $\frac{1}{2}$ x 28 $\frac{3}{4}$ in.; 44.5 x 71.8 cm. **Signed** lower right: Manet **Date:** 1864 **Collections:** Dollfuss (lender in 1884) • Mme Besnard, Paris • Marquis de Biron, Paris/Geneva • Paul Rosenberg, Paris • Durand-Ruel, Paris • Mrs. A. Chester Beatty, London **Exhibitions:** Paris 1865 • Paris 1867, no. 38 • Paris 1884, no. 55 • *Exposition des Tableaux au Profit des Orphelins d'Alsace-Lorraine*, Paris, 1885, no. 321 • London 1932, no. 467 • *Fifty-Ninth Autumn Exhibition*, Walker Art Gallery, Liverpool, 4 Oct. – 13 Dec. 1933, no. 579 **Catalogues raisonnés:** D, no. 120 • JW, no. 99 • M-N ms., no. 61 • T'31, no. 89 • T'47, no. 88 • Lochar, no. 422 **Bibliography:** M-N 1926, I, pp. 62–63, fig. 64, II, fig. 338 • T'47, p. 96.

97. The Rabbit [Le Lapin] **Medium:** Etching and aquatint, one state; 5 $\frac{5}{8}$ x 4 in.; 135 x 101 mm. **Not signed.** **Date:** 1866–69 **Catalogues raisonnés:** G, no. 50 • H, no. 63 • M-N 1906, no. 64 **Bibliography:** Bazin, *L'Amour de l'Art*, 1932, pp. 152, 155 • JW, I, 132, no. 129 • Jedlicka, p. 236 • Rosenthal, pp. 35, 51, 61 • T'47, p. 130 **Related work:** Oil, JW, no. 129 **Proof exhibited:** The Maryland Institute, Baltimore (Lucas Collection) by courtesy of The Baltimore Museum of Art **Collection:** George A. Lucas.

98. Boy with Soap Bubbles (L'Enfant aux bulles de savon) **Medium:** Etching, two states; 7 $\frac{3}{4}$ x 6 $\frac{3}{4}$ in.; 193 x 162 mm. (composition) **Not signed.** **Date:** 1868–69 **Editions:** 1890 portfolio, no. 22 • 1894 Dumont • 1905 Strölin **Catalogues raisonnés:** G, no. 54 • H, no. 64 • M-N 1906, no. 36 **Bibliography:** JW, I, 136, no. 148 • Rosenthal, p. 60 • T'47, p. 144 **Related work:** Oil, image reversed, Gulbenkian Collection, JW, no. 148 **Proof exhibited:** State II (G II, H I, M-N II): Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations **Collection:** Samuel Putnam Avery **Exhibition:** New York 1919.

Many of Manet's critics were disturbed by his treatment and choice of subject matter but found words of praise for him when he chose to work in the safe realm of still-life painting. No less a figure than the painter Odilon Redon, writing in *La Gironde* in 1868 (Hamilton, p. 129), found Manet's treatment of the figure lacking in human concerns. But he states, "Manet, who appears to us especially well equipped for still-life painting, should limit himself to that, which is not of an inferior order when it is treated with such talent." Manet was fascinated by still-life subjects throughout his career and most of his figure paintings include brilliantly painted passages of the objects around his characters—often the only passages his critics could forgive. Many of Manet's still-life paintings are not securely dated and there has been a tendency on the part of Manet scholars to group them together rather than try to relate them to other works.

We know that the *Still Life with Carp* (cat. no. 95) was finished before January 1865 because it was one of the three still-life paintings Manet sent to his small show in the Martinet Gallery in February. The heavy color has been applied in strong, brusque strokes. The direction of these strokes on the lemon and the fish helps to describe their solid form. One is immediately aware of the warm brown of the ground and the grey-white cloth. Against these somber tones the orange highlights on the large copper pot, the touch of green parsley, the yellow lemon and the vivid red fish take on an extraordinary immediacy. We are not drawn into the picture. The depth of the table surface is not particularly clear and it is hard to estimate the size and shape of the large oval pot. Instead, the lively forms seem to move out into our world with a disturbingly tangible presence not unlike the brazen effrontery of the *Olympia* or the direct stare of one of the tormentors in *Christ Mocked*.

Manet was undoubtedly influenced by Dutch still life, but he probably quoted more directly from the works of Chardin. Nowhere did he find exactly this composition, but the large copper pot with its tilted lid appears repeatedly on Chardin's kitchen tables. The blunt lighting and fresh, opaque paint, however, so unlike Courbet's gritty textures, are Manet's own very typical style of the 1860's.

Chardin did, however, more directly influence the subject matter and composition of other works by Manet. In 1866 he painted a dead rabbit hanging against the kitchen wall in a composition which effectively combines three paintings of the same subject by Chardin (Wildenstein, Georges. *Chardin*. Paris, Les Beaux-Arts, [1933], nos. 705, 709, 713). He then made an etching after the painting varying, as he so often did, not the pose but the patterns of light and dark (cat. no. 97). Manet was charmed by Chardin's genre subjects as well as by his still-life arrangements, and in 1867 he posed young Léon Leenhoff with a dish of soapy water and a bubble pipe before a window ledge in a modern version of Chardin's many paintings of a boy blowing bubbles (Wildenstein, *Chardin*, nos. 4, 7, 133, 134, 135, 136). Again, he made an etching after his painting (cat. no. 98). We can see already in



99



100



101

99. Still Life with Melon and Peaches (Fruits et melon sur un buffet) [Un Déjeuner] Private Collection Medium: Oil on canvas; 27 $\frac{1}{2}$ x 36 $\frac{1}{4}$ in.; 69 x 92 cm. Signed lower right: Manet Date: c. 1866 Collections: Léopold Baugnée, Brussels (Sale, Galerie Ghémar, Brussels, 22 March 1875, no. 44) • Durand-Ruel, Paris Exhibitions: Paris 1867, no. 36 • New York 1913, no. 17 • *Fiftieth Anniversary Exhibition*, Metropolitan Museum of Art, New York, 1920, no. 9 • *Impressionist and Post-Impressionist Paintings*, Metropolitan Museum of Art, New York, 3 May – 15 Sept. 1921, no. 63 Catalogues raisonnés: JW, no. 131 • M-N, ms., no. 94 • T'31, no. 124 • T'47, no. 127 Bibliography: Bataille, p. 44 • Colin, p. xxi • Houricq, p. 43 and pl. XXII • Meier-Graefe, fig. 82 • M-N 1926, I, 86, 89, fig. 92 • "French, English and American Paintings," *Bulletin of the Metropolitan Museum of Art*, XV (1920), p. 206 • Rey 1938, p. 156 • T'47, pp. 130, 131.

100. Melon National Gallery of Victoria, Melbourne (Felton Bequest, 1926) Medium: Oil on canvas; 12 $\frac{7}{8}$ x 17 $\frac{1}{2}$ in.; 32.7 x 44 cm. Not signed. Wax seal on stretcher, "Succession Veuve Manet" Date: c. 1868 Collections: Madame Édouard Manet, Paris • Léon Leenhoff, Paris (sold to the dealer Danthon, 1918) • William Burrell Collection Exhibition: *Loan Exhibition of the Burrell Collection*, National Gallery, Millbank, London, 1924, no. 36 Catalogue raisonné: Certified authentic by Duret in a declaration written 26 June 1914 Bibliography: T'47, p. 388.

101. The Salmon [Le Saumon] The Electra Havemeyer Webb Fund, Shelburne Museum, Shelburne, Vt. Medium: Oil on canvas; 29 x 37 in.; 73.7 x 94 cm. Signed lower right: Manet Date: 1866–69 Collections: Durand-Ruel, Paris, 1871 • Jean-Baptiste Faure, Paris • Durand-Ruel, Paris • H. O. Havemeyer, New York, 1886 • Electra Havemeyer Webb • Bequeathed to Electra Havemeyer Webb Fund, 1960 Exhibitions: London 1872, III, no. 105 • Paris 1884, no. 50 • New York 1886, no. 23 • New York 1913, no. 8 • *French Masterpieces of the Late 19th Century*, Durand-Ruel Galleries, New York, 20 March – 10 April 1928, no. 11 • Paris 1932, no. 35 • Philadelphia 1933 • Chicago 1934, no. 253 • *Paintings, Drawings and Sculptures Collected by Yale Alumni*, Yale University Art Gallery, New Haven, Conn., 19 May – 26 June 1960, no. 50 • *Electra Havemeyer Webb Memorial Exhibition*, Metropolitan Museum of Art, New York, Summer 1961, no. 15 • *Collection of the Electra Havemeyer Webb Fund*, Knoedler and Co., New York, 29 March – 23 April 1966, no. 12 Catalogues raisonnés: D, no. 119 • JW, no. 168 • M-N ms., no. 93 • T'31, no. 125 • T'47, no. 126 Bibliography: Bataille, p. 81 • Havemeyer, pp. 396–97 • JW, I, 89 • Meier-Graefe, p. 310 • Proust, p. 165 • Tabarant, *Renaissance*, 1930, pp. 62, 69 • Venturi, II, 189.

prints of this period Manet's willingness to sacrifice a precise contour around a form (notice the hand holding the bowl) in favor of patches of light which often consume the forms in the surrounding air.

Manet's *Still Life with Carp* and *The Rabbit* are reminiscent of Chardin's kitchen scenes. But just as Manet preferred painting the Parisians of his own class to workmen or peasants, he more often painted the dining table or the buffet than the kitchen. His *Still Life with Melon and Peaches* (cat. no. 99), probably painted about 1867, with its crystal wine glass and sumptuous pile of fruit, displays the casual elegance of Manet's world. We certainly know what sort of ladies and gentlemen have accidentally caught up the corner of the crisply ironed damask cloth and have left behind the glistening grapes and the single rose. In this painting, Manet seems more interested in the textures of the individual objects than he was in *Still Life with Carp* where the robust texture of the paint is dominant. It is not surprising to discover that the cloth is exactly the same one which covers the table in Manet's *Luncheon in the Studio* (see fig. 6) of 1868 where the interplay of textures and crisp colors acts as a brilliant foil for the modern dandy who leans against the table.

A painting of a single melon on a marble table was included in the show of Manet's works at the École des Beaux-Arts shortly after his death. A Lochard photograph of the painting bears the date 1881, and most cataloguers consider it a late work. After describing this painting, Tabarant mentions another *Melon* (cat. no. 100) which he had not actually seen, thus suggesting a late date for it as well. It also shows a single melon, but here it sits on a white tablecloth and its rough surface and strong value contrasts relate it more closely to the melon in the earlier *Still Life with Melon and Peaches*.

The dark wood buffet with the brass keyhole in that painting again appears in Manet's *The Salmon* (cat. no. 101) which almost seems to represent an earlier course in the same meal. Again the textures of glass and of porcelain, of silver and of cloth, of the lemon and the glistening fish arouse our senses and suggest that we are one of the casual party which has just abandoned the knife and fork and the half-peeled lemon. In contrast to the heavy paint of the *Still Life with Carp*, the paint textures in the *Salmon* vary from the thin grey-pink of the flesh of the fish to the rougher texture of its skin, from the luminous brown ground to the near impasto of the white cloth.

The Brioche (cat. no. 102) of 1870 is one of the few dated still-life paintings. A large brioche, decorated with a single rose, sits on a fringed cloth surrounded by a basket of luscious purple plums, ripe peaches, green grapes, and a half-opened little lacquer box. The table itself is lavish with marquetry and gilded bronze. The gaiety of the setting, the rich colors, the facile application of the paint, all suggest that Manet has by this time completely broken away from the influence of Chardin, but it is exactly here, among



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102. The Brioche [La Brioche] Private Collection, New York **Medium:** Oil on canvas; 25½ x 31¾ in.; 65 x 81 cm. **Signed lower right:** Manet 1870 **Date:** 1870 **Collections:** Jean-Baptiste Faure, Paris • Durand-Ruel, Paris • Carl Neilsen, Oslo • Étienne Bignou, Paris • Durand-Ruel, New York • Leonard Gow, Glasgow • Mrs. A. Chester Beatty, London **Exhibitions:** Paris 1884, no. 85 • Paris/Berlin 1906, no. 12 • London 1906, no. 10 • *Franco-British Exhibition*, London, 1908, no. 331 • Copenhagen, 1922, no. 15 • *Masterpieces of French Art*, Thomas Agnew and Sons, London, 1923, no. 15 • London 1932, no. 395 • Paris 1932, no. 43 • *L'Impressionisme*, Palais des Beaux-Arts, Brussels, 15 June–29 Sept. 1935, no. 35 • *Masters of French 19th Century Painting*, Anglo-French Art and Travel Society, New Burlington Galleries, London, 1–31 Oct. 1936, no. 37 • *Paintings from Private Collections*, Museum of Modern Art, New York, May–Sept. 1955, no. 79 • *Works of Art from the Collections of the Class of 1936*, Fogg Art Museum, Cambridge, Mass., 1 June–25 Aug. 1961, no. 16 • *Harvard Club Centennial*, Harvard Club, New York, 1–14 May 1965 **Catalogues raisonnés:** D, no. 223 • JW, no. 181 • M-N, ms., no. 219 • T'31, no. 154 • T'47, no. 161 **Bibliography:** Jacques-Émile Blanche, *Propos de Peintre: De David à Delacroix*, Paris, Émile Paul, 1927, p. 143 • Faure, no. 34 • Florissoone, pp. xv, xvii, pl. 46 • Hamilton, *Art News*, 1966, p. 126 • Jedlicka, pp. 195, 198, 199 • Meier-Graefe, pp. 282, 284, 286, fig. 83 • M-N 1926, II, 44, 129, and figs. 227, 347 • Rewald 1961, p. 219 • Rey 1938, no. 157 • T'47, pp. 178, 179 **Related work:** Oil, JW, no. 261.



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103. Madame Manet Mr. and Mrs. Norton Simon, Los Angeles **Medium:** Oil on canvas; 24 x 19½ in.; 61 x 49.5 cm. **Signed lower right:** Ed. Manet **Date:** 1866 **Collections:** George Moore, London • Lady Cunard • Sir Robert Abdy • Wildenstein and Co., New York (lender in 1954) **Exhibitions:** Paris 1867, no. 14 • "Art Loan Exhibition," Dublin, 1899 • "Masters of French 19th Century Painting," Anglo-French Art and Travel Society, New Burlington Galleries, London, 1–31 Oct. 1936, no. 35 • *Nineteenth-Century French Paintings*, The National Gallery, London, Feb.–March 1943, no. 14 • Detroit 1954, no. 19 **Catalogues raisonnés:** D, no. 105 • JW, no. 144 • M-N ms., no. 106 • T'31, no. 120 • T'47, no. 123 • Lochar, no. 254 **Bibliography:** D 1902, p. 37 • Meier-Graefe, p. 222, fig. 125 • M-N 1926, I, 95 and fig. 114 • T'47, pp. 80, 129, 130, 134 • Emil Waldmann, "Leibl und die Franzosen," *Kunst und Künstler*, XII, Oct. 1913, pp. 43, 52 • Zola, p. 37 (reprinted in Courthion and Cailler, p. 100).



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Chardin's works, that one finds Manet's source—a far more simple and somber party brioche decorated with a flower (Wildenstein, *Chardin*, no. 1090).

Jacques-Émile Blanche remembers a visit to Manet's studio when he watched Manet paint another study of a brioche (JW, no. 261). He remembers too, what Manet said to him that day, "Still life is the touchstone of painting."

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In his January article in *La Revue du xix^e siècle*, published a few months later as a small book, Zola wrote of a portrait of Manet's wife in the special exhibition of 1867 as one of the artist's best works. Tabarant believed the painting in question to be the *Portrait of Madame Manet* (cat. no. 103) which later passed into the collection of George Moore (see p. 163), and Léon Leenhoff's notes on the picture seem to confirm this. Both Wildenstein and Moreau-Nélaton place it closer to 1868 than to 1866, and the fresh confidence of the painting would certainly suggest the later date if the historical evidence were not so strong.



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104. The Balcony [Le Balcon] Mr. and Mrs. Alex M. Lewyt, New York Medium: Ink and watercolor; $4\frac{1}{4} \times 3\frac{1}{4}$ in.; 108 x 82 mm. Signed by Madame Manet, lower left: E. Manet Date: 1868 Collections: Rouart Collection • Bernheim-Jeune, Paris Catalogues raisonnés: DeL, no. 233 • T'31, no. 34a • T'47, no. 582 Bibliography: D 1902, pp. 56–8 • Florisoone, p. xx • Hamilton, pp. 129–140 • M-N 1926, I, 102–08 • Morisot, pp. 25, 29–31, 35 • Proust, p. 125 • T'47, pp. 153–54 Related works: Oil, Louvre, JW, no. 150 • Oil, Mrs. Hugo Pittman, JW no. 152.



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105. Berthe Morisot with a Muff (Berthe Morisot au manchon) The Cleveland Museum of Art, Leonard C. Hanna, Jr., Collection Medium: Oil on canvas; $29 \times 23\frac{3}{4}$ in.; 73.6 x 60 cm. Not signed. Date: c. 1869 (winter 1868–69) Collections: Studio Inventory 1884, no. 60 • Paris sale, 1884, no. 29, bought in by Madame Manet • Léon Leenhoff • Auguste Pellerin, Paris • Jules Strauss, Paris (Sale, Galerie Georges Petit, Paris, 15 Dec. 1932, no. 48) • P. M. Turner, London • Colonel Jacques Balsan, Paris • Knoedler and Co. • Leonard C. Hanna, Jr., Cleveland Exhibitions: *Exposition d'Art français du XIXe siècle*, Galerie Rosenberg, Paris, June–July 1917, no. 33 • *Le Décor de la Vie sous le Second Empire*, Pavillon de Marsan, Louvre, Paris, 27 May–10 July 1922, no. 126 • Paris 1928, no. 4 • *Quelques œuvres importantes de Manet à Van Gogh*, Galerie Durand-Ruel, Paris, Feb.–March 1932, no. 17 • Paris 1932, no. 41 • *L'Impressionisme*, Palais des Beaux-Arts, Brussels, 15 June–29 Sept., 1935, no. 34 • *Masters of French XIX Century Painting*, Anglo-French Art and Travel Society, New Burlington Galleries, London, 1936, no. 36 • Paris 1937, no. 359 • Amsterdam 1938, no. 146 • New York 1948, no. 17 • *In Memoriam*, Leonard C. Hanna, Jr., The Cleveland Museum of Art, 1958, no. 18 • *Style, Truth and Portrait*, The Cleveland Museum of Art, 1963, no. 87 Catalogues raisonnés: D, no. 111 • JW, no. 154 • M-N ms., no. 116 • T'31, no. 140 • T'47, no. 144 • Lochard, no. 73 Bibliography: Colin, pl. XXXII • Meier-Graefe, fig. 93 • M-N 1926, I, 109, fig. 119 • Emil Waldmann, "Leibl und die Franzosen," *Kunst und Künstler*, XII (1913), pp. 44, 52.

Berthe and Edma Morisot were two unusually talented young painters in a period when the profession posed real difficulties for women. Students of academic artists, they were also taught and encouraged by Corot, and by 1865 they had begun showing their works in the Salon. In 1868, Fantin-Latour introduced Manet to the Morisot sisters, and during the summer Manet wrote his friend from Boulogne expressing his approval, "The Misses Morisot are charming. It is a shame they are not men. However, they can, as women, serve the cause of painting by each marrying an academician and sowing discord in the ranks." Not only did Manet admire their abilities as painters and their social charm, but he was haunted by Berthe's lively face which he painted many times.

At Boulogne, Manet had noticed the effect of a group of people on a balcony in the open air. He later discussed his observation with Berthe Morisot and she agreed to pose for a picture of such a group. A landscape painter, Antoine Guillemet, and a young violinist, Mlle Fanny Claus, agreed to pose as well. A fourth figure dimly visible behind the seated Berthe is a reprise of the little Léon Leenhoff, now somewhat more grown-up, carrying a tray in exactly the pose of the watercolor and etching made almost eight years earlier (cat. nos. 24, 25). Posing for Manet was apparently a difficult task. Madame Morisot, who attended the sittings as chaperone, wrote Berthe's sister Edma that Manet had made Antoine pose fifteen times to no avail and that Mlle Claus "is atrocious." "Both of them, tired of posing on their feet, say to him: 'It's perfect—there is nothing more to repaint'." After the painting was complete, Berthe herself wrote her sister, "His paintings, as always, produce an impression of fruit that is wild or even a little green. They are far from displeasing me. I am more strange than ugly." The public and the critics found her both strange and ugly, and the painting was subjected to merciless ridicule when it appeared in the Salon of 1869.

Manet's "Spanish period" is often relegated to the years before his trip to Spain, but there can be little question that *The Balcony* is a modern restatement of Goya's *Majas on the Balcony* and a kind of homage to the earlier artist. In Goya's painting one senses all the possibilities of the drama which is about to take place between the enticing young *majas* and the two mysterious men in the background. By contrast, Manet's painting is not only modern in dress, but in mood. It is as direct and mundane as the friendly social call on a bright afternoon.

Despite the casual and spontaneous effect, Manet made several preparatory studies for his oil painting. The tiny drawing (cat. no. 104) in pencil and wash replaces the sparkling whites and acid greens of the painting with the gentlest rosy-beige, heightened with marks of black and sienna. It is curious how completely Manet has succeeded in capturing the characteristic mannerisms of his sitters in this vibrant little work.

106. *Repose [Le Repos] Museum of Art, Rhode Island School of Design, Providence, R.I., Bequest of Mrs. Edith Stuyvesant Vanderbilt Gerry
Medium: Oil on canvas; 58 $\frac{1}{4}$ x 43 $\frac{3}{4}$ in.; 148 x 111 cm. **Signed** at lower right of print in background: Manet **Date:** 1870–71 **Collections:** Durand-Ruel purchase, 1871–72 • Théodore Duret, Paris, 1880 (Sale, Galerie Georges Petit, Paris, 19 March 1894, no. 19) • Durand-Ruel • George Vanderbilt 1898 • Mrs. Edith Stuyvesant Vanderbilt Gerry • Rhode Island School of Design, Museum of Art, 1958 **Exhibitions:** Salon, 1873, no. 998 • Paris 1884, no. 57 • New York 1895, no. 1 • Pittsburgh/Cleveland 1924–25, no. 17 **Catalogues raisonnés:** D, no. 125 • JW, no.

183 • M-N ms., no. 130 • T'31, no. 139 • T'47, no. 154 • Lochard, no. 326 **Bibliography:** Colin, p. 37, pl. 33 • Courthion, p. 108 and pl. 109 • Bernice Davidson, "Le Repos: A Portrait of Berthe Morisot by Manet," *Museum Notes, Rhode Island School of Design*, XLVI (1959), pp. 5–9 • Florisoone, p. xxv • Hamilton, pp. 163–172 • Hourticq, pp. 79–80 • Jamot, *GBA*, 1927, p. 27 • JW, I, 3, 24, 48, 55, 89, 90, 112 • Jedlicka, pp. 216–17 • Meier-Graefe, pp. 169, 213, fig. 106 • Moore, 1900, pp. 42–44 • M-N 1926, I, 114 and fig. 138 • Morisot, p. 181 • Proust, p. 73 • Rey 1938, p. 70 • Sheyer, *Art Q.*, 1943, p. 126 **Related work:** Pen sketch, Glaser, no. 6.



After the Manet and Morisot families had become good friends, Berthe often visited Manet's studio. She arrived one winter day, bundled up in her furs, her hands stuffed into a large muff, and her brown hair falling over her expressive dark eyes. In *Berthe Morisot with a Muff* (cat. no. 105) Manet has caught her vivacity and her very personal style, leaving her coat a tumble of brush strokes over the raw canvas.

When *Repose* (cat. no. 106) appeared in the Salon of 1873, it received very mixed criticism ranging from cartoons referring to the subject as "seasickness" or "slovenliness" to the considered opinions of critics like Théodore de Banville (see p. 153) who saw in the painting the "intense quality of modernity." To the Salon-goer, the picture had an extraordinary presence because it showed a very real young lady in modern dress in a casual pose. Exactly this sense of modern realism may explain why Manet chose for his picture a rather typical Salon title. The work was certainly not the usual format for a portrait of a well-bred young lady whose mother thought it improper for her daughter's casual image to be identified by name. Manet had written Madame Morisot in 1871 for permission to exhibit the still unfinished painting of Berthe which he proposed to call "Study." Apparently, Berthe posed again later in the year, and a slightly more formal title was eventually used. Davidson tells us that Berthe's pose was not particularly restful. Her foot, tucked up under her body, kept going asleep and she kept a vivid memory of her discomfort for many years. Nevertheless, she liked the painting so much she tried to buy it at auction and lost it only through the mistake of her bidder.

Manet's friend, George Moore (see cat. no. 145), found *Repose* irresistible and very modern—a scene in a "prosaic French apartment," of a "common white dress," but "never did a white dress play so important or indeed so charming a part in a picture." It is a white dress which is at the same time soft cotton and paint itself, all the more beautiful because of the warm background, the fashionable plum colored plush sofa, and Berthe's flattering soft brown hair. Hardly anything could be as up-to-date as the Japanese print in a dark brown frame on the wall above her. It is a work which tauntingly defies exact identification. Three-part prints of landscapes and interior scenes are common, but this is obviously a picture of blue-green water with waves and flying fish. To the far left a woman appears in the water suggesting a variation of the genre scenes showing girls fishing for awabi, a kind of sea-shell.

In 1872 Manet painted a lovely portrait of Berthe Morisot which is sometimes called *Berthe Morisot in a Black Hat*, and sometimes, *Berthe Morisot with a Bunch of Violets*. Three prints were made after the painting. The first was an etching (cat. no. 107) which reverses the image in the painting and varies its effect. The strong patterns of the dark hat and dress are broken irregular light passages and the tone on one side of the face in the painting is here exaggerated to become a dramatic shadow creating what Rosenthal calls a moving and tragic image.



108

107. Berthe Morisot Medium: Etching, two states; $4\frac{1}{4} \times 3\frac{1}{8}$ in.; 121 x 79 mm. Not signed. Date: 1872 Editions: 1890 portfolio, no. 11 • 1894 Dumont • 1905 Strölin • Duret, Berlin, 1910 and Duret, London, 1910 and 1912, from the cancelled plate Catalogues raisonnés: G, no. 59 • H, no. 76 • M-N 1906, no. 41 Bibliography: Rosenthal, pp. 50, 72 Related works: Oil, Rouart Collection, JW, no. 208 • Lithograph, cat. no. 108 • Lithograph, cat. no. 109 Proof exhibited: Philadelphia Museum of Art Collection: Lessing J. Rosenwald, gift to the Museum, 1950.

108. Berthe Morisot, first stone Medium: Lithograph; $8\frac{1}{16} \times 5\frac{1}{2}$ in.; 205 x 140 mm. Not signed. Date: 1872 Edition: 1884, at the time of the posthumous exhibition, edition in some numbers Catalogues raisonnés: G, no. 77 • H, no. 74 • M-N 1906, no. 83 Bibliography: D 1902, p. 238, no. 184 • Focillon, p. 345 • JW, p. 143, no. 208 • Péladan, *L'Artiste*, 1884, opp. p. 106 • Rosenthal, pp. 83, 85–86 • T'47, p. 200 Related works: Oil, Rouart Collection, JW, no. 208 • Etching, cat. no. 107 • Lithograph, cat. no. 109 • Lithograph, cat. no. 109 Proof exhibited: The Art Institute of Chicago.



109

109. Berthe Morisot, second stone Medium: Lithograph; $7\frac{1}{16} \times 5\frac{1}{16}$ in.; 195 x 135 mm. (composition) Not signed. Date: 1872 Edition: 1884, a number of proofs made at the time of the posthumous exhibition Catalogues raisonnés: G, no. 78 • H, no. 75 • M-N 1906, no. 84 Bibliography: D 1902, p. 238, no. 184 • René Huyghe, *L'Amour de l'Art*, May 1930, p. 179, fig. 76 • JW, I, 143, no. 208 • Rey 1938, p. 54 • Rosenthal, pp. 83, 85–86 • T'47, p. 200 Related works: Oil, Rouart Collection, JW, no. 208 • Etching, cat. no. 107 • Lithograph, cat. no. 108 Proofs exhibited: a. *National Gallery of Art, Washington, Rosenwald Collection b. †The Art Institute of Chicago.



110

110. Berthe Morisot with a Fan (Berthe Morisot à l'éventail) The Art Institute of Chicago, The Joseph and Helen Regenstein Collection Medium: Watercolor; $8 \times 6\frac{1}{2}$ in.; 203 x 165 mm. Not signed. Date: 1874 Collections: Durieux-Cassirer, Berlin • Frau Margarete Oppenheim, Berlin Exhibitions: *Schwarz-Weiss, Ausstellung*, Berliner Secession, winter, 1910–11 • *De Delacroix à Picasso*, Hugo Perls Gallery, Berlin, Feb.–March 1925 • Paris 1928, no. 20 Catalogues raisonnés: DeL, no. 434 • T'31, no. 59a • T'47, no. 611 Bibliography: Courthion, p. 26, fig. 34 • Glaser, no. 10 • Martin 1958, pl. 12 • Martin 1959, pl. 9 • M-N 1926, I, 141 • Morisot, p. 83, T'47, p. 258 Related work: Oil, Rouart Collection, Paris, JW, no. 238.

Manet's first lithograph of Berthe Morisot (cat. no. 108) is closer to the painting and may have been transferred to the stone by means of a tracing of a photograph. Manet apparently used such a method with another print (see cat. no. 164) and the process would account for the fact that the image is not reversed and that the contours of the figure are very faithful to the painting. Both the painting and Manet's first lithograph stress the strong dark patterns formed by Berthe's dress and hat. In the painting, slight variations of value give shape to her face, but even this degree of modeling is suppressed in the lithograph where the only concessions to the conformations of the head are the small shadows under the nose and mouth. In the second lithograph (cat. no. 109), the linear contours exactly reproduce the edges of the dark shapes in the painting and the first lithograph, but Manet has entirely changed the effect by using only the slightest tone of grey on the ribbons at either side of Berthe's face and by darkening only her eyes and a few lines at the neck. As one looks from one print to another, it is as though Berthe herself had changed her thoughts and modified her expressive face.

Probably the last painting Manet made of Berthe Morisot is a portrait with a fan, still in the possession of Berthe's daughter, Madame Rouart. A watercolor of the same motif (cat. no. 110) includes slightly more of the figure at the bottom of the composition than does the oil, suggesting that it was a preparatory work. It has a delightful freshness. A green wash replaces the leafy forms behind the figure in the oil; a few strokes of black over brown wash create her hair; and the handling of the black of her dress convinces us that we are looking at a sheer material over her bare arms. The painting was made in the autumn of 1874, when Berthe was still in mourning because of the death of her father the previous January. She was still wearing black in December at her quiet wedding to Eugène Manet, Édouard's brother.

Berthe Morisot held an enormous admiration for Manet. When she died in 1895, her last tender letter to her daughter included the words, "Tell M. Degas that if he founds a museum he should select a Manet."

In the early part of 1869, Alfred Stevens introduced Manet to Mlle Éva Gonzalès, a striking young lady of twenty who had already studied painting with academic masters for the two preceding years. She became Manet's only student, coming regularly to work at his studio. Much to the annoyance of the Morisot sisters, Manet extolled the charms and the ability of "the eternal Mlle Gonzalès." Manet made several paintings of Éva and two etchings of her profile, one turned to the right, the other to the left (cat. no. 111). Both are essentially line drawings, stressing the strong contours of her features and the irregular patterns of her voluminous hair.

In 1879 Éva Gonzalès married Henri-Charles Guérard. She died, still a young woman, in 1884 a few days after having given birth to a son. Only a short while before she had made a wreath for Manet's grave.



111

111. Éva Gonzalès Medium: Etching, one state; 9 $\frac{3}{4}$ x 6 $\frac{1}{4}$ in.; 238 x 159 mm. Not signed. Date: 1870 Editions: 1894 Dumont • 1905 Strölin Catalogues raisonnés: G, no. 57 • H, no. 69 • M-N 1906, no. 44 Bibliography: Bazire, p. 77 • Courthion, p. 110 • JW, I, 139, no. 174 • Rosenthal, pp. 51, 76, 100 Related works: Etching, G, no. 56 • Moreau-Nélaton lists a third profile etching but Guérin explains that this apparent variant is actually a reversed copy after this print by Henri Guérard Proofs exhibited: a. *The Maryland Institute, Baltimore (Lucas Collection) by courtesy of The Baltimore Museum of Art Collection: George A. Lucas b. †The Art Institute of Chicago.



112

112. Composite Book Davison Art Center, Wesleyan University, Middletown, Conn. Book comprises: Zola (1867) • Bazire (1884) • Charles Cros, *Le Fleuve* (1874) • eight separate etchings, cat. nos. 9, 10, 20, 27, 31, 60, 89 • two autograph letters • portraits of Manet by other artists Collections: Henri Guérard, Paris • Samuel Putnam Avery • George W. Davison • Wesleyan University, Middletown, Conn., 1953 Bibliography: Heinrich Schwarz, "Two unknown portraits of Manet," *Gazette des Beaux-Arts*, LIII (1959), pp. 247–54.



04-112

Guérard was an engraver and for many years the president of the Société des Peintres-Graveurs Français. Like his young wife, he was an admirer of Manet and owned a fine collection of his prints. The strange book (cat. no. 112) which includes more than twenty original etchings by Manet appears to be a kind of keepsake or homage to the master. Some of its contents may well have been gifts from Manet to Éva. Not only is the book of interest because of the rarity of some of Manet's prints, but because it includes drypoint portraits of Manet by Marcellin Desboutsins and Carolus-Duran and a drawing of Manet by an artist whom Guérard did not identify. Various suggestions have been made for its authorship including Cézanne and Éva Gonzalès. It seems unlikely, however, that it could have been drawn by Guérard's wife without his knowledge.



113. Portrait of the Painter Guillaudin on Horseback (Portrait de Guillaudin à cheval)

Mr. and Mrs. Henry Ford II, Grosse Pointe Farms, Michigan Medium: Oil on canvas; 34 $\frac{3}{4}$ x 45 $\frac{1}{2}$ in.; 88 x 116 cm. Not signed. Date: 1870 Collections: Studio Inventory, unnumbered • Madame Manet, Paris • Dr. Max Linde, Lübeck • Alfred Cassirer, Berlin • Private collection, Switzerland Exhibitions: Berlin 1928, no. 25 • New York 1965, no. 8 Catalogues raisonnés: D, no. 123 • JW, no. 182 • M-N ms., no. 173 • T'31, no. 151 • T'47, no. 162 • Lochard, no. 88 Bibliography: "Die Sammlung Linde in Lübeck," *Kunst und Künstler*, II, (1904), pp. 303–07 • JW, I, 108 • M-N 1926, II, p. 11, fig. 180 • T'47, p. 179.



Manet had a wide circle of friends which included young artists of conservative persuasion as well as Impressionists. Alphonse Hirsch, a pupil of Meissonier and a regular contributor to the Salon, allowed Manet to paint in the little garden behind his studio on several occasions. It was there, in fact, that Victorine Meurent posed with Hirsch's little daughter for *Le Chemin de fer*. Through Hirsch, Manet met Émile Guillaudin, a young landscape and portrait painter from Grenoble who agreed to pose on horseback in the tiny garden on the rue de Rome (cat. no. 113). Although the painting was probably never fully finished, it is one of Manet's most stunning pictures and offers an excellent opportunity to see Manet's methods. The green ground, which suggests the garden, has been scraped away so that the white of the canvas creates the effect of light coming through the green haze. Areas of lighter greens have been built up from this ground creating a sense of forms in space just beyond our focus. The large horse is also constructed of areas of canvas stained with a dark essence under the mottled greys and whites. Guillaudin wears a chamois colored suit and dull blue tie and carries a grey hat. Most of the color, then, is luminous in handling but restrained in hue. The touch of pink-red inside the hat comes as a delightful surprise, acting as it does, to liven the entire color scheme, to provide a fashionable note, and to draw the eye back to the ruddy tones of Guillaudin's face.



114a



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117

114. The Line in Front of the Butcher Shop (La Queue devant la boucherie) Medium: Etching, one state; $6\frac{5}{8} \times 5\frac{1}{8}$ in.; 169 x 145 mm. Not signed. Date: 1871 Editions: 1890 portfolio, no. 21 • 1894 Dumont • 1905 Strölin Catalogues raisonnés: G, no. 58 • H, no. 71 • M-N 1906, no. 45 Bibliography: Proust, pl. 14 • Rosenthal, pp. 36, 42, 51, 67, 145–47 • Sheyer, *Art Q.*, 1943, p. 125 Proofs exhibited: a. *National Gallery of Art, Washington, Rosenwald Collection Collections: Petiet • Lessing J. Rosenwald, 1950 b. †The Art Institute of Chicago.

115. The Barricade (La Barricade) Medium: Lithograph; $18\frac{3}{4} \times 13\frac{3}{8}$ in.; 467 x 333 mm. Not signed. Date: 1871 Edition: 1884, 100 examples Catalogues raisonnés: G, no. 76 • H, no. 72 • M-N 1906, no. 82 Bibliography: Courthion, p. 22, figs. 27, 28 • JW, I, 88 • Martin 1948, pl. 13 • Meier-Graefe, pp. 210, 331 • M-N 1926, I, 131, fig. 153 • Richardson, no. 38 • Rosenthal 1925, pp. 83, 86, 87, 146, 156, 157, 158 • Sandblad, pp. 153, 155–56, fig. 56 • Sloane, *Art Q.*, 1951, p. 103 • T'47, p. 190 Related work: Watercolor, Budapest Museum, DeL, no. 342 Proof exhibited: The Art Institute of Chicago.

116. Civil War [Guerre civile] Medium: Lithograph; $15\frac{3}{4} \times 20$ in.; 400 x 508 mm. Signed lower left: Manet Date: 1871 Edition: 1884, 100 examples Exhibition: Paris, 1884, no. 165 Catalogues raisonnés: G, no. 75 • H, no. 73 • M-N 1906, no. 81 Bibliography: Bazin, *L'Amour de l'Art*, 1932, pp. 156, 162, fig. 39 • D, 1902, pp. 78, 126–27, opp. p. 178 • Florisoone, p. xx, pl. 25 • JW, I, 88 • Meier-Graefe, p. 331 • M-N 1926, I, 130, fig. 152 • Proust, p. 65, pl. 15 • Rey 1938, p. 108 • Rosenthal, pp. 83, 86–88, 146–47, 156–59 • Sandblad, pp. 153, 155–56, fig. 55 • Sloane, *Art Q.*, 1951, p. 103 • T'47, p. 190 Proof exhibited: a. *Dr. and Mrs. Robert M. Walker, Swarthmore, Pa. b. †The Art Institute of Chicago.

117. Madame Manet and her Son at Arcachon (Intérieur à Arcachon) Fogg Art Museum, Harvard University, Cambridge, Mass., Bequest of William G. Russell Allen Medium: Watercolor, pencil, pen and sepia; $7\frac{1}{4} \times 9\frac{1}{8}$ in.; 184 x 235 mm. Not signed. Date: 1871 Collections: P. Romanelli, Paris, 1912 • William G. Russell Allen, Boston Exhibitions: *Paintings, Drawings, and Prints from Private Collections in New England*, Museum of Fine Arts, Boston, 9 June–10 Sept. 1939, no. 187 • *19th Century French Drawing*, California Palace of the Legion of Honor, San Francisco, 8 March–6 April 1947, no. 72 • *French Painting 1100–1900*, Carnegie Institute, Pittsburgh, 8 Oct.–2 Dec. 1951, no. 164 • *Nineteenth Century Master Drawings*, The Newark Museum, Newark, 16 March–30 April 1961, no. 34 • *A Generation of Draughtsmen*, University of Michigan Museum of Art, Ann Arbor, 25 April–29 May 1962, no. 93 Catalogues raisonnés: DeL, no. 379 • T'31, no. 38 • T'47, no. 587 Bibliography: JW, I, 141, no. 193 • Jedlicka, pp. 114, 243, 400 and illus. opp. p. 245 • Meier-Graefe, fig. 110 • M-N 1926, I, 129 and fig. 146 • T'47, p. 189 Related works: Oil, Clark Institute, Williamstown, Mass., JW, no. 193 • Drawing, pencil and wash, T'47, no. 589 • DeL, no. 380.

In July of 1870, the Franco-Prussian war was declared, and on 3 September the Prussians marched into Paris. Manet had sent his family to Oloron-Sainte-Marie, closed his studio, and joined the National Guard in which he served as a lieutenant under the command of the painter Meissonier. Manet wrote numerous letters to his wife, many of which were carried out of Paris by balloon, describing the siege and complaining about the lack of supplies. The light-filled etching of *The Line in Front of the Butcher Shop* (cat. no. 114) hardly looks like a war picture, but it illustrates a common sight in Paris during the difficult winter of 1870-71 and, if one looks closely, one can see behind the umbrellas the bayonet of the soldier who guards the shop door.

At the end of the siege Manet rejoined his family, but he was back in Paris during the grim days when the Commune fell in the spring of 1871. More than once he saw shocking scenes like the hasty execution depicted in *The Barricade* (cat. no. 115). It is interesting that he again repeats the composition which he had earlier used to represent another scene of tragic injustice, *The Execution of the Emperor Maximilian* (cat. nos. 84, 85, 86).

Rosenthal points out that Manet's titles *The Barricade* and *Civil War* (cat. no. 116), are general and that Manet was not attempting to characterize any particular war, but his horror of war in general. Certainly a parallel may be drawn between this attitude and Goya's in his prints which condemn war without identifying the nationality of either the soldiers or the victims. Duret tells us that Manet actually saw a member of the National Guard lying dead at the corner of the rue de l'Arcade and the Boulevard des Malesherbes, and that he made a drawing of it on the spot; he also states that in the lithograph Manet synthesized the horror of battle and the repression which followed it. Although Manet probably saw a dead figure behind a barricade, his visual memory of his own painting of *The Dead Toreador* (cat. no. 59) was strong, and he repeated the same pose, reversed, of course, by the printing process.

In February of 1871, when the siege of Paris ended, Manet joined his family in Oloron-Sainte-Marie. Toward the end of the month, they went for a short stay at Bordeaux and then to Arcachon where Manet rented a villa overlooking the sea. He made several paintings and drawings during their brief stay, recording the sunny warmth of the seaside and the lazy contentment of his family. The drawing of Madame Manet and her son at Arcachon (cat. no. 117) is made on two pages of his sketchbook. It is quite possible that he first made only a study of his wife looking out toward the water and then carried his composition over to the adjoining page. We can see that the figure of Léon Leenhoff was added after Manet had drawn an empty chair. In order to make the figure cover the chair back, Manet has intensified the darks on this side of the composition, using ink for his contours rather than pencil as he had done in the drawing of his wife. The result is very effective. The entire right side of the composition is darker and more vibrant, while to the left, beyond the dark edge of the table which joins the two halves of the composition, the room seems bathed in the light which streams in through the open window.



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118. View of Holland [Vue de Hollande] Philadelphia Museum of Art, W. P. Wiltach Collection **Medium:** Oil on canvas; $19\frac{3}{4} \times 23\frac{3}{4}$ in.; 50 x 60.6 cm. **Signed** lower left: manet **Date:** 1872 **Collections:** Durand-Ruel, Paris, 1873 • Paul Gauguin, Paris (lender in 1884) • Alexander J. Cassatt, Philadelphia, before 1886 • Philadelphia Museum of Art, 1921 **Exhibitions:** Paris 1884, no. 64 • New York 1886, no. 298 • Chicago 1893, no. 2938 • Philadelphia 1933 • *French Painting*, Art Museum, Phoenix, Arizona; 1–26 Feb. 1961; Art Museum, Oakland, California, 5–31 March 1961, no. 56 • *Of Ships and the Sea*, Art Gallery, Vancouver, 1 Nov. – 1 Dec. 1963, no. 31 • *La Peinture française: Collections américaines*, Bordeaux, 13 May–15 Sept. 1966, no. 66 **Catalogues raisonnés:** D, no. 144 • JW, no. 212 • M-N ms., no. 152 • T'31, no. 179 • T'47, no. 193 • Lochard, no. 318 **Bibliography:** M-N 1926, II, 1, 129, figs. 164, 349.



119

119. Boats (Bateaux en mer) [Marine] The Cleveland Museum of Art, Purchased from the J. H. Wade Fund **Medium:** Oil on canvas; $13\frac{3}{8} \times 22$ in.; 34 x 56 cm. **Signed** lower left: Manet **Date:** 1873 **Collections:** Eugène Blot, Paris • Bernheim-Jeune, Paris • Auguste Pellerin, Paris • Baron Denys Cochin, Paris (Sale, Galerie Georges Petit, 26 March 1919, no. 17) • Léon Payen, Paris, 1919 • Ralph M. Coe, Cleveland • Cleveland Museum of Art, 1940 **Exhibitions:** Berck-sur-Mer, 1873 • Paris 1910, no. 3 • Pittsburgh/Cleveland 1924, no. 18 • William Rockhill Nelson Gallery of Art, Kansas City, 1932 • Museum of Art, Cleveland 1933 • *Great Lakes Exposition*, Museum of Art, Cleveland, 26 June–4 Oct. 1936, no. 287 • *Impressionists and their Forebears from Barbizon*, Museum for Contemporary Arts, Dallas, 9 March–2 April 1961, no. 44 **Catalogues raisonnés:** D, no. 164 • JW, no. 227 • M-N ms., no. 164 • T'31, no. 198 • T'47, no. 204 **Bibliography:** M-N 1926, II, 6 and fig. 173 • Rey 1938, p. 140 • T'47, p. 217.

In August of 1872, Manet and his wife made a trip to Holland. As far as we know, the only painting Manet brought back with him was the *View of Holland* (cat. no. 118), a sketch of fishing boats and a windmill at the water's edge which seems uninfluenced by Dutch painting. Instead, it continues Manet's interest in areas of robust color, directly applied, and in subtle compositional arrangements, unexpected in combination with such spontaneous treatment. We clearly see a boat in the foreground, another in the middle ground, and a windmill set some distance farther away. On the two-dimensional plane of the canvas, however, Manet connects the two boats by the long diagonal which continues from the boom of one sail to the other and leads the eye to the windmill. Its wings, forming a strong dark cross at the edge of the canvas, direct the eye to the smaller boats in the distance and thus back to the dark and powerful form of the foreground boat.

Boats (cat. no. 119) has had a number of titles, the earliest of which seems to be *Marine*. According to Tabarant, the scene was painted during Manet's stay at Berck-sur-mer in 1873. The seascapes of this summer show horizon lines considerably lower than paintings of similar subjects which had captured Manet's interest in 1864 (see cat. nos. 62-66). Less consciously composed but perhaps more lively and sparkling, the later seascapes reflect Manet's change in style toward a more rapid technique and a more accidental appearance. It is often suggested that he was influenced by the Impressionists and particularly by his friend Berthe Morisot, but even at this stage, he does not fracture his colors or lose the strong sense of silhouette and pattern which persists throughout his *oeuvre* and distinguishes his paintings from the more atmospheric works by Monet, Pissarro, and even Berthe Morisot herself.

Manet's two offerings to the Salon of 1873 were *Repose* (cat. no. 106) and *Le Bon Bock* (cat. no. 120), a robust genre painting of a man enjoying his "bock"—his "Haarlem beer," as Manet's friend Alfred Stevens called it. Many critics liked the painting, but like Stevens they recognized its dependence on Dutch painting both in subject and in style. Manet had visited Holland in 1856 and had been married there in 1863. As a young man he had copied Adriaen Brouwer's *Absinthe Drinker* in the Louvre, showing a man drinking and smoking (JW, no. 22). Many of his earlier canvases show the influence of seventeenth-century Dutch genre and still-life painting—a fact which has been generally underplayed because of the more overt influences of Spanish art of the same period. His interest in Dutch works was undoubtedly reinforced by his trip to Holland in the summer of 1872, and *Le Bon Bock* may be a kind of memento of this visit. Franz Hals' *Jolly Topper* is most often mentioned as a prototype, but his *Old Topper* is an equally good example.

While the respect of the old guard in the Academy was reserved for the descendants of Raphael, Dutch and Spanish paintings were greatly admired by artists and critics alike, and the annual Salons were filled with genre subjects of just this sort. This may account in part for the favorable acceptance

120. *Le Bon Bock [Le Bon Bock] Philadelphia Museum of Art, Mr. and Mrs. Carroll S. Tyson, Jr., Collection **Medium:** Oil on canvas; 37 $\frac{1}{4}$ x 32 $\frac{1}{4}$ in.; 94.6 x 83 cm. **Signed** lower right: Manet 73 **Date:** 1873 **Collections:** Jean-Baptiste Faure, Paris, bought from the artist, 18 Nov. 1873, (Sale, Hôtel Drouot, Paris, 29 April 1878, no. 39, redeemed by owner) • Durand-Ruel, Paris, acquired about 1906 • Paul Cassirer, Berlin • Edouard Arnhold, Berlin • Paul Rosenberg, Paris (owner in 1923) • Wildenstein and Co., New York • Alexander Reid, Glasgow • Carroll S. Tyson, Jr., Philadelphia • Philadelphia Museum of Art, 1963 **Exhibitions:** Paris Salon 1873, no. 999 • Paris 1884, no. 67 • Paris 1889, no. 489 • *Cents Chefs-d'œuvre des écoles françaises et étrangères*, Galerie Georges Petit, Paris, June 1892, no. 112 • Paris/Berlin, 1906, no. 16 • London 1906, no. 14 • *Exposition au profit de la Fraternité des artistes*, Galerie Paul Rosenberg, Paris, Jan. 1923 • *Masterpieces of French Art*, Thomas Agnew and Sons, London, 1923, no. 10 • London 1932, no. 396 • Paris 1932, no. 50 • Philadelphia 1933 • New York 1937, no. 20 • Paris 1937, no. 357 • *Masterpieces of Philadelphia Private Collections*, Phila-

delphia Museum of Art, 1947, no. 9 • *Diamond Jubilee Exhibition*, Philadelphia Museum of Art, 4 Nov. 1950 – 11 Feb. 1951, no. 55 • *Fiftieth Anniversary Exhibition*, Wildenstein and Co., New York, 8 Nov. – 15 Dec. 1951, no. 39 **Catalogues raisonnés:** D, no. 151 • JW, no. 123 • M-N ms., no. 153 • T'31, no. 183 • T'47, no. 195 **Bibliography:** Bazire, pp. 78–83 • Courthion, p. 33, fig. 43 • D, 1902, pp. 81–84 • Théodore Duret, "Le Bon Bock," *La Renaissance de l'Art français*, VI (1923), pp. 121–122 • Florisoone, pp. xi, xiv, xv, 101, pl. 59 • Gonse, *GBA*, 1884, pp. 143–44 • Gonse, *Manet*, 1884, p. 15 • Hamilton, pp. 163–72 • Hourticq, pp. 77–78 • JW, I, 8, 22, 48, 65, 90, 91, 95, 101, 104, 109, 112 • "La Bière dans l'œuvre de Manet," *L'Amour de l'Art*, XIII, May 1932, p. 148, fig. 3 • Meier-Graefe, pp. 211–213, fig. 115 • M-N 1926, II, 1–4, 47, 51, fig. 162 • Péladan, *L'Artiste*, 1884, pp. 101, 109–10 • "The Tyson Collection," *Philadelphia Museum of Art Bulletin*, LIX (1964), p. 58 • Proust, pp. 73, 100, 144, pl. 19 • Rewald 1961, pp. 302–06, 309, 314, 533 • Rey 1938, p. 23, pl. 33 • Robert Rey, "Le Bon Bock," *Les Beaux-Arts*, I (1923), pp. 51–52 • Waldmann, pp. 73, 109, pl. 32.



of *Le Bon Bock*, but many of Manet's paintings followed popular subjects, and it appears that he had made other concessions to popular tastes as well. As the critic Albert Wolff expressed it, Manet had put water in his beer. In other words, Manet had modified at least one of the more shocking elements of his style. While the picture is very freshly painted and its sketchy quality disturbed the more conservative viewer, it is tied together by a generally warm tonality, familiar in Dutch genre and far more acceptable to the nineteenth-century critic than the surprising disjunctions of color which one finds in *Repose* (cat. no. 106). It also includes many more middle values describing the rotund forms than one finds in Manet's more photographic works with their sharp contrasts of light and dark areas. A recent cleaning reveals, for the first time in many years, the subtle color relationships which Manet intended. Furthermore, laboratory examination shows that he had probably first planned a more complex view into a café. The figure of a man has been detected under the paint in the upper right corner. Seen in profile seated in front of a bottle on a table or bar, he is much like the man in Manet's later painting and drawings of *The Tavern* (see cat. no. 173).

The model for *Le Bon Bock* was an engraver and lithographer named Bellot who was a neighbor of Manet's and a frequent visitor of the Café Guerbois. He patiently endured more than sixty sittings, but he apparently viewed the painting with some pride as he later became the founder and president of an association called *Le Bon Bock* which published a journal, *L'Échodes Brasseries*.

When the singer Faure, who owned *Le Bon Bock*, put up part of his collection for sale in 1877, François Flameng made an engraving after the painting for the cover of the sale catalogue. Manet found it very poor and wrote a letter of protest. Flameng's answer deserves quotation as one of the least attractive remarks about Manet's work, "The engraving of *Le Bon Bock* is very bad because it reproduces the painting very well." Fortunately published statements, even of conservative critics, were more balanced, and it must be remembered that there were thousands of works shown in the Salons and any notice at all had a positive value. Criticism was not confined to serious written comments. Merciless cartoons spared no one who had attracted attention, not even the most acceptable academician, and they often pointed out important current ideas about art. No less than three full-page cartoons in color were devoted to *Le Bon Bock*, two of them showing Manet literally standing in a mug of beer.



121. Marguerite de Conflans [Jeune Femme accoudée] Smith College Museum of Art, Northampton, Mass. Medium: Oil on canvas; 21 x 17½ in.; 53.4 x 44.5 cm. Signed lower left: manet 1873 Date: 1873 Collections: Ignace Ephrussi, Paris • Alexandre Rosenberg, Paris, 1898 • H. O. Havemeyer, New York, 1903 (Sale, Anderson Galleries, New York, 10 April 1930, no. 73) • Paul Rosenberg, Paris • Smith College Museum of Art, 1945 Exhibitions: New York 1913, no. 11 • *Les Quatres Grands Impressionists*, Durand-Ruel, New York, 27 March–13 April 1940, no. 11 • *French Art of the Nineties*, Institute of Modern Art, Boston, Nov.–Dec. 1943 • *Nineteenth Century French Painting*, Virginia Museum of Fine Arts, Richmond, 19 Jan.–20 Feb. 1944, no. 12 • *From Delacroix to the Neo-Impressionists*, Lyman Allen Museum, New London, Conn., 12 Nov.–3 Dec 1950 • *Impressionists*, Amherst College, Amherst, Mass., Jan.–Feb. 1953 • *Paintings and Drawings from the Smith College Collection*, Knoedler and Co., New York, 30 Mar.–11 April

1953, no. 21 • *Forty-four Major Works from the Smith College Collection*, The Institute of Contemporary Art, Boston, Mass., 1953 • *Masterpieces Recalled*, Paul Rosenberg Gallery, New York, 5 Feb.–2 March 1957, no. 9 • *The Image Lost and Found*, Institute of Contemporary Arts, Boston, May–Aug. 1960, no. 3 • *Modern French Painting*, Wildenstein and Co., New York, 11–25 April 1962; Rose Art Museum, Brandeis University, Waltham, Mass., 10 May–13 June 1962, no. 30 • *Catalogues raisonnés*: D, no. 156 • JW, no. 236 • M-N ms., no. 198 • T'31, no. 208 • T'47, no. 212 Bibliography: Courthion, pp. 23–24 • S. Lane Faison, Jr., *A Guide to the Art Museums of New England*, New York, 1958, pp. 139–40 • Frederick Hartt, "A Manet and a Monet," *Smith College Museum of Art Bulletin*, Nos. 25–28 (1947), pp. 3–8 and cover • Havemeyer, p. 504 • Meier-Graefe, p. 271, fig. 160 • M-N 1926, II, p. 33 and fig. 207 • Rey 1938, p. 64 • T'47, pp. 224–25 • Tabarant, *Renaissance*, 1930, pp. 67, 72.



In their apartment in the rue de Saint-Pétersbourg, Manet's mother and his wife held weekly receptions which were attended by some of the liveliest artists, musicians, and writers, and by their educated admirers, among whom were Mademoiselle Marguerite de Conflans and her mother. Monsieur de Conflans was related by marriage to the famous Guillemardet who had posed for Goya, and Moreau-Nélaton claims that Manet first saw paintings by the Spaniard in their home.

Manet did five studies of Marguerite, two of which show her pensively leaning on her elbow (cat. no. 121). There is a photograph of Marguerite in this pose in Manet's family photograph album, now in the Bibliothèque Nationale in Paris. The painting, with its extraordinarily loose brush work and rich modeling, betrays none of the stylistic elements of the photographic portrait which show through so clearly in several earlier works, most notably, perhaps, in the Boston portrait of Victorine Meurend. We know that Manet used photographs to help him in painting *The Execution of the Emperor Maximilian* (cat. no. 85) and probably his *Madame Brunet* (JW, no. 39, Courthion, pp. 12-13). His etchings of Poe and Baudelaire were worked directly from photographs (cat. nos. 38, 39, 137). It is interesting to consider that just as Manet gradually absorbed the influences of Spanish painting into the context of his own style, he may have learned to work from photographs in such a way that their assistance was no longer apparent in the finished work. We are left in this case not knowing if the similarity between the photograph and the painting was anything more than mere coincidence.



122. The Woman with the Fans (Nina de Callias) [La Dame aux éventails] Musée du Louvre, Paris Medium: Oil on canvas; 44 $\frac{3}{4}$ x 65 $\frac{1}{2}$ in.; 113.5 x 166.5 cm. Signed lower right: Manet Date: 1873–1874 Collections: Studio Inventory, 1884, no. 10 • Paris sale, 1884, no. 13 • Eugène Manet, Paris • Ernest Rouart • Gift of M. et Mme Ernest Rouart to the Musée du Louvre in 1930 Exhibitions: Paris 1884, no. 77 • Paris 1905, no. 11 • *Exposition d'Art Moderne*, Manzi, Joyant et Cie., Paris, 1912, no. 31 • Paris 1928, no. 28 • *Exposition du Cinquantenaire du Salon des Artistes français*, Paris, 1932 • Paris 1932, no. 54 • *Exposizione Biennale Internazionale d'Arte*, XIX, Venice, 1934, no. 8 • *Exposition de la Section française de la Biennale de Venise en 1934*, Galerie Charpentier, Paris, 1934, no. 8 • *Cinquantenaire du Symbolisme*, Bibliothèque Nationale, Paris, June–July 1936 • *Hommage à Manet*, Musée de l'Orangerie, Paris, 1952 • London 1954, no. 11 Catalogues raisonnés: D, no. 182 • JW, no. 237 • M-N ms., no. 177 • T'31, no. 213 • T'47, no. 224 • Lochar, no. 53 Bibliography: Germain Bazin et al., *Catalogue des Peintures, Pastels, Sculptures impressionnistes*, Paris, Musée National du

Louvre, 1958, no. 206 • Bazire, pp. 37, 129–30 • Albert de Bersaucourt, *Au Temps des Parnassiens*, Paris, La Renaissance du Livre [1922] • Suzanne de Callias, "La Dame aux éventails," *Les Nouvelles Littéraires*, 27 Aug. 1959, p. 7 • Colin, pl. XLV • Courthion, p. 25, fig. 32 • Florissoone, pl. 58 • Huyghe, *L'Amour de l'Art*, 1932, pp. 172, 175, 177, fig. 57 • René Huyghe, "Dans les Musées Nationaux," *Les Beaux-Arts*, VIII (1930), pp. 1–3 and cover illustration • Paul Jamot, "La Parisienne de Manet," *L'Amour de l'Art*, VIII (1927), pp. 80–84 • Paul Jamot, "'La Dame aux éventails' de Manet," *Bulletin des Musées de France*, II (1930), pp. 157–61 • JW, I, 24, 32, 33 • Lambert, *GBA*, 1933, pp. 373, 377 • Meier-Graefe, pp. 218, 318, fig. 113 • M-N 1926, II, 16, 17, 129 and figs. 187, 346 • Morisot, 1957, p. 122 • Rey 1938, p. 83 • Richardson, p. 125, no. 45 • Sheyer, *Art Q.*, 1943, pp. 116, 126 • Charles Sterling and Hélène Adhémar, *La Peinture au Musée du Louvre, École française, xixe siècle*, Paris, 1960, III, no. 1204 and pl. 448 • Adolphe Tabarant, "'La Dame aux éventails,'" *Bulletin de la Vie Artistique*, IV (1923), pp. 474–78 • T'47, pp. 227–30, 238–40, 491.



"It is a marvel which will go to the Louvre," wrote Berthe Morisot about *The Woman with the Fans* (cat. no. 122). Her husband, Eugène Manet, had bought the painting from the large sale after Manet's death, and Berthe Morisot was fully aware of its remarkable powers. The model for the painting was Marie-Anne Gaillard, better known as Nina de Villard, or as Nina de Callias, the estranged wife of Hector de Callias, author of *Mirages parisiens* and editor of *Le Figaro*. An able musician and a woman of great charm, she was admired equally for her artistry, her intelligence, and her good heart. Her salons, held in a little hotel on the rue des Moines, were attended by writers, musicians, artists, politicians, and bohemians—or as Tabarant says, "intelligences turbulentes" and "joyeux farceurs." Nina's devoted admirer, Charles Cros (see p. 149), was present at a number of sittings for Manet's painting and celebrated these occasions with a poem which appeared in the March issue of the *Revue du Monde Nouveau*, illustrated by a wood engraving entitled *La Parisienne* which had been made after a gouache by Manet which is closely related to the Louvre painting. *The Woman with the Fans* never left Manet's studio during his lifetime. Hector de Callias, having read in *Le Gaulois* that Manet was about to display a painting of "Madame de Callias," wrote the painter explaining that, at the time of their separation, his wife had agreed to use any name she wished except his. He asked Manet to remind her of their agreement and to warn her that he would take immediate steps against her if she did not honor it. Manet would not intervene, but he promised that the portrait would not be exhibited. It is a strange comment that today the painting is almost always thought of as "Nina de Callias."

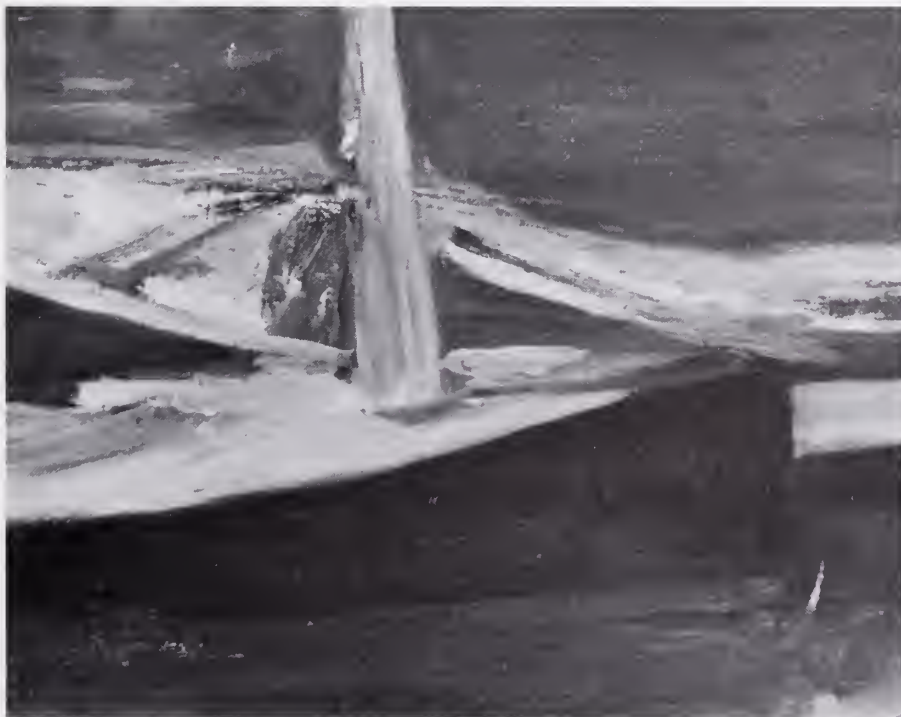


123. Argenteuil National Museum of Wales, Cardiff **Medium:** Oil on canvas; 23¼ x 32 in.; 59 x 81.3 cm. **Inscribed,** probably by Mme Manet, bottom left (twice) and center right: E. M. **Date:** 1874 **Collections:** Studio Inventory, no. 48 • Paris sale 1884, no. 82 • Gentil, Paris, 1884 • Bernheim-Jeune, Paris • Miss M. S. Davies, Gregynog, Montgomeryshire, Wales, 1920 • National Museum of Wales, 1963 (Bequeathed by Miss Davies) **Exhibition:** *Seventy-fourth Annual Exhibition*, Royal Glasgow Society of the Fine Arts, Glasgow, Oct. – Dec. 1935, no. 360 **Catalogues raisonnés:** D, no. 173 • JW, no. 243 • M-N ms., no. 189 • T'31, no. 217 • T'47, no. 228 • Lochar 1883, no. 70 **Bibliography:** Douglas Cooper, *The Courtauld Collection*, London, 1954, pp. 99–100 (no. 33) • John Ingamells, "The Margaret Davies Bequest to the National Museum of Wales," *Connoisseur*, CLVI, 1964, p. 116 and pl. 3 • John Ingamells, *The Davies Collection of French Art* (Cardiff, to be published 1967), text and pl. 20 • JW, I, 107 • Meier-Graefe, p. 325 • M-N 1926, II, 24 and fig. 192 • Rey 1938, p. 143 • T'47, pp. 247–48 **Related work:** Oil, Lady Aberconway, JW, no. 242.



Manet first heard of Claude Monet at the Salon des Refusés in 1863. The paintings were hung alphabetically, the names were quickly confused, and Manet was infuriated to find himself being congratulated on works by another man. Monet's paintings received kinder treatment from the critics than those of Manet, and it is said that Manet, upset by the whole unhappy affair, refused to meet the younger artist. It was not until the autumn of 1865 that the two men met and became fast friends.

During the late 1860's, Manet was the acknowledged leader of the young artists who met at the Café Guerbois, and many of Monet's canvases seem to reflect his influence. By the early 1870's, however, Monet was well on his way toward his own very personal style, and Manet, in turn, was influenced by him. Monet, less fortunate than Manet, constantly found himself in financial difficulties, and Manet sent him money on several occasions. In the spring of 1874, Monet had run into trouble with his landlord, and Manet managed to find him a new house at Argenteuil, across the Seine from the property his family owned at Gennevilliers. Monet invited his benefactor to visit him, and it was there that Manet first worked his canvases entirely in the open. More than once during the summer, Monet, Manet, and Renoir set up their easels in front of the same motif, like that of the boats moored along the river's edge (cat. no. 123). Before 1874 Manet had certainly collected information out-of-doors, through drawings, sketches, or just through his remarkable visual memory, but probably none of his earlier works were painted from start to finish in the open air. After this time, Manet seems to have been able to work equally well in the studio or under the sky.





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124. Claude Monet in his Floating Studio (Monet dans son atelier) Private Collection Medium: Oil on canvas; 41¼ x 53 in.; 106 x 134.6 cm. **Not signed.** **Date:** 1874 **Collections:** Claude Monet, Giverny, 1874 • Michel Monet, Giverny • Paul Rosenberg, Paris/New York • H. Baekeland Roll, 1951 – c. 1965 **Exhibition:** *An Exhibition of Works of Art lent by Alumni of Williams College*, Williamstown, Mass., 5 May – 16 June 1962, no. 53 • *Autour de l'Impressionisme*, Galerie Beyeler, Basel, June – July 1966, no. 19 **Catalogues raisonnés:** D, no. 175 • JW, no. 239 • T'31, no. 221 • T'47, no. 232 • Lochard, no. 281 **Bibliography:** D, 1902, p. 100 • M-N 1926, II, 23 and fig. 191 • Rewald 1961, p. 346 • Adolphe Tabarant, "Autour de Manet," *L'Art Vivant*, IV (1928), pp. 344 – 49 • T'47, pp. 249 – 50 **Related work:** Oil, Neue Pinakothek, Munich, JW, no. 240.



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125. Boating (En Bateau) The Metropolitan Museum of Art, New York, Bequest of Mrs. H. O. Havemeyer, 1929 • The H. O. Havemeyer Collection Medium: Oil on canvas; 38¼ x 51¼ in.; 97 x 130 cm. **Signed** lower right: Manet **Date:** 1874 **Collections:** V. Desfossés, Paris, 1879 (still in his possession in 1889) • Durand-Ruel, Paris • H. O. Havemeyer, New York, before 1902 **Exhibitions:** Paris Salon 1879, no. 2011 • Paris 1884, no. 76 • Paris 1889, no. 498 • New York 1913, no. 13 • *The H. O. Havemeyer Collection*, Metropolitan Museum of Art, New York, 10 March – 2 Nov. 1930, no. 79 • Philadelphia 1933 • *Loan Exhibition of Paintings celebrating the opening of the Margaret Eaton Gallery and the East Gallery*, Art Gallery of Toronto, Canada, Nov. 1935, no. 181 • *Great French Paintings in Memory of Chauncey McCormick*, Art Institute of Chicago, 20 Jan. – 20 Feb. 1955, no. 23 **Catalogues raisonnés:** D, no. 181 • JW, no. 244 • M-N ms., no. 188 • T'31, no. 215 • T'47, no. 226 **Bibliography:** Bataille, pp. 94, 109 • Jacques-Émile Blanche, *Portraits of a Lifetime*, London, Dent, 1937, p. 39 • Courthion, p. 30 and fig. 39 • D, 1902, pp. 117 – 18 • Gonse, *GBA*, 1884, p. 146 • Hamilton, pp. 211, 216 – 17 and pl. 31 • Havemeyer, p. 139 • Louisine W. Havemeyer, *Sixteen to Sixty, Memoirs of a Collector*, privately printed, 1961, p. 225 • Hourticq, pp. 95 – 96 • Joris Karl Huysmans, *Salon de 1879*, reprinted in *L'Art Moderne*, (1883), pp. 35f. • JW, I, 24, 60, 96, 112 • Jedlicka, pp. 173 – 74, 404, note 5 • Fiske Kimball and Lionello Venturi, *Great Paintings in America*, [1948], pp. 180 – 81 and pl. 83 • Jean Leymarie, *Impressionism*, New York, Skira, 1955, II, p. 35 • Meier-Graefe, pp. 231, n. 3, 232, and fig. 133 • M-N 1926, II, 24, 57, 129 and figs. 195, 332 • Péladan, *L'Artiste*, 1884, pp. 114 – 15 • Henri Perruchot, *La Vie de Manet*, Paris, Librairie Hachette, 1959, pp. 250 – 51, 280 • Proust, pp. 93, 144 • Rewald 1961, pp. 360, 426 • Rey 1938, p. 124 • Richardson, p. 126, no. 48 • Margaretta Salinger, "Notes," *Metropolitan Museum of Art Bulletin*, V (1946), p. 172 and cover illustration • Achille Segard, *Mary Cassatt*, Paris, Ollendorf, 1913, pp. 61 – 62 • Tabarant, *Renaissance*, 1930, pp. 68, 72 • T'47, pp. 247, 345 – 49, 539 • Lionello Venturi, *Impressionists and Symbolists*, New York, Scribners, 1950, pp. 23 – 24, fig. 20 • Lionello Venturi, *Four Steps to Modern Art*, New York, Columbia University Press, 1956, p. 57 and pl. 23 • Waldmann, p. 129, pl. 50 **Related work:** Drawing, pen, DeL, no. 429.

Daubigny had fitted out a small boat as a studio, and Monet followed his lead. For his approach, it was ideal to work from the water, and his boat was even equipped to hold several canvases so that he could work on different paintings as the light changed during the day. Manet made a painting of this floating studio on the river, with Monet at work and his wife in the doorway of the boat cabin (JW, no. 240). He then began a much larger canvas of Monet and Camille under the awning of the little boat (cat. no. 124), but his admiration for Monet made him fear that posing was wasting the artist's time, and the painting was left unfinished. It is a remarkable example of how Manet worked his colors and his values over the entire canvas at once and how he caught both the form and the personality of his sitters in a few extraordinarily facile strokes.

Still interested in painting figures in a boat, Manet asked other friends to pose for him. They appear together in *Argenteuil Boaters* (JW, no. 241) and again in *Boating* (cat. no. 125). This picture has a denser paint surface than the unfinished *Claude Monet in his Floating Studio*, but it shows the same fresh handling. It is perhaps fortunate for the Impressionist painters that summer dresses of tiny stripes and polka dots were all the fashion. The optical flicker of the young lady's blue and white gown adds to the effect of the fleeting moment.

Although Manet's work of this period has a similar quick brush stroke, his use of color differs radically from that of his friends, Monet and Renoir. Manet does not introduce reflections of other hues into color areas. The blue water behind his figures is made up of different shades of blue only and thus seems even more intense than water areas painted by other artists who constantly introduced flickers of neighboring colors in their pursuit of





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126. Grand Canal, Venice [Le Grand Canal à Venise] Provident Securities Company, San Francisco **Medium:** Oil on canvas; $22\frac{1}{2} \times 19$ in.; 57×48 cm. **Signed** on boat, lower left: Manet **Date:** 1875 **Collections:** Jean-Baptiste Faure • Durand-Ruel, Paris, 1906 • William H. Crocker, Hillsborough, California, 1907 **Exhibitions:** Paris/Berlin 1906, no. 19 • London 1906, no. 17 • *Exhibition of French Painting from the 15th Century to the Present Day*, California Palace of the Legion of Honor, San Francisco, 8 June–8 July 1934, no. 119 • *French Impressionist Landscape Painting*, William Rockhill Nelson Gallery of Art, Kansas City, Missouri, 29 Nov.–30 Dec. 1936, no. 18 • New York 1937, no. 21 • *Contemporary Art: Paintings, Watercolors and Sculpture owned in the San Francisco Bay Region*, San Francisco Museum of Art, 18 Jan.–5 Feb. 1940, no. 19 • Vancouver Art Gallery, Vancouver, Canada, 1953 • *Pictures collected by Yale Alumni*, Yale University Art Gallery, New Haven, Conn., 8 May–18 June 1956, no. 73 **Catalogues raisonnés:** D, no. 205 • JW, no. 246 • M-N ms., no. 191 • T'31, no. 239 • T'47, no. 243 **Bibliography:** D, 1902, p. 108 • Florisoone, p. 61 • JW, I, 93 • Meier-Graefe, p. 314 • M-N 1926, II, 25–26 and fig. 194 • Richardson, p. 126, no. 50 • T'47, pp. 270–71 • Waldmann, pl. 23.



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127. Blue Venice [Le Grand Canal à Venise]

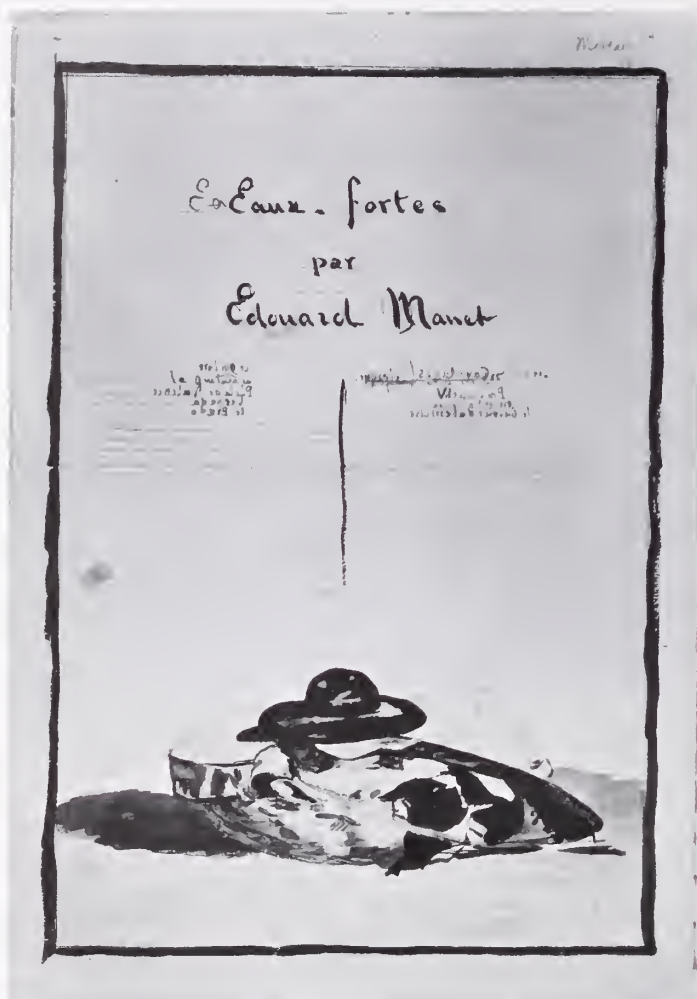
The Electra Havemeyer Webb Fund, Shelburne Museum, Shelburne, Vt. **Medium:** Oil on canvas; $23\frac{1}{4} \times 28\frac{1}{4}$ in.; 58.7×71.5 cm. **Signed** lower right: Manet **Date:** 1875 **Collections:** James Tissot, Paris, 1875 • Durand-Ruel, Paris, 1890 • Mrs. H. O. Havemeyer, New York, 1895 • Electra Havemeyer Webb, 1929 **Exhibitions:** Paris 1884, no. 79 • New York 1895, no. 16 • New York 1913, no. 15 • Paris 1932, no. 56 • Philadelphia 1933 • *Paintings, Drawings and Sculptures Collected by Yale Alumni*, Yale University Art Gallery, New Haven, Conn., 19 May–26 June 1960, no. 50 • *Electra Havemeyer Webb Memorial Exhibition*, Metropolitan Museum of Art, New York, Summer, 1961, no. 12 • *Collection of the Electra Havemeyer Webb Fund*, Knoedler Galleries, New York, 29 March–23 April 1966, no. 11 **Catalogues raisonnés:** D, no. 204 • JW, no. 247 • M-N ms., no. 190 • T'31, no. 238 • T'47, no. 242 • Lochard, no. 406 **Bibliography:** Bataille, p. 97 • D, 1902, pp. 108–09 • Gonse, *GBA*, 1884, p. 146 • Havemeyer, p. 395 • Hourticq, pp. 83–84 • JW, I, 93 • Mallarmé, p. 42 • Meier-Graefe, pp. 238–39, 314 and pl. 139 • M-N 1926, II, 25–26, and fig. 193 • Péladan, *L'Artiste*, 1884, p. 114 • Proust, pp. 84–85 • Richardson, p. 126, no. 51 • Tabarant, *Renaissance*, 1930, pp. 69, 72 • T'47, pp. 270–71, 492.

atmospheric effects. Manet's first version of Monet painting showed the entire boat with the river landscape beyond, a scheme more typical of the impressionist style. Our two paintings show the figures at much closer range, and in *Boating* Manet chooses a higher point of view and cuts off the boat and the sail in a manner highly reminiscent of the style of many Japanese prints.

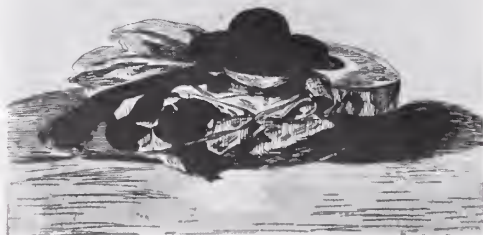
In September of 1875, Manet decided to make a trip to Venice with his wife and the English painter James Tissot. He was delayed in Paris by the arrival of a rich buyer whom he mentioned in a letter to Mallarmé on 19 September, but he had apparently left for Italy by the end of the month. While in Venice, Manet painted two canvases of the Grand Canal. They are entirely different in composition, and therefore one is certainly not a sketch for the other as Tabarant suggests. Their similarities in size and handling make it further impossible to tell which might have been painted first. In the vertical canvas (cat. no. 126), gaily striped mooring posts mark the entrance of a palace situated at a turn in the canal just before it opens in front of Santa Maria della Salute which can be seen in the distance. Manet was probably at the same place when he painted the horizontal canvas (cat. no. 127), but here he looked directly across the canal at the buildings on the other side. In the vertical version, a gondola can be seen to the far right; in the horizontal, Manet has placed it in the middle of the canvas, framed between the striped mooring posts. During his stay at Argenteuil in the summer of 1874, Manet had been fascinated by the shimmering river under the open sky. In his scenes of Venice he again used the same lively brush strokes, the same contrasts of light, shadow, and reflection. He continued as well his intense, unvaried colors and his strong blacks, creating a sunlit atmosphere which surrounds his forms but does not dissolve them.

The middle of the nineteenth century saw an extensive revival of interest in etching, not only as a means for reproducing paintings, but as an expressive artistic medium in its own right. In the summer of 1862, the Société des Aquafortistes was formed with the cooperation of the editor Cadart, and Manet's etching of *The Gypsies* (cat. no. 32) appeared in their first portfolio of etchings together with prints by Bracquemond, Legros and Ribot. Shortly after, Cadart produced a portfolio entitled *Collection de huit eaux-fortes, sujets divers, par Édouard Manet* (see Editions of Graphic Works, 1862 portfolio).

Manet made several frontispieces, presumably for this work, but none of them was used, and the portfolio was published with a simple title page. We do not know why the frontispieces were rejected, and there is some disagreement as to which plan came first. Harris suggests that the one showing a portfolio and a cat (cat. no. 128) might not have been done until the time of Manet's second portfolio of etchings in 1874 because the subjects were more in keeping with his interests at that time, but she also states that the style of



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131c

128. Frontispiece, first plate Medium: Etching, one state; $10\frac{1}{2} \times 7\frac{1}{8}$ in.; 267 x 189 mm. Signed lower right: éd. M. Date: 1862 Edition: Trial proofs only Catalogues raisonnés: G, no. 28 • H, no. 39 • M-N 1906, no. 49 Bibliography: Focillon, *GBA*, 1927, p. 342 • G, pp. 11–13 • Reff, *Burlington*, 1962, pp. 182–86 • Rosenthal, pp. 29, 51, 65 Proof exhibited: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: Samuel Putnam Avery Exhibition: New York 1919.

129. Frontispiece, second plate Medium: Etching, one state; $11\frac{1}{8} \times 8\frac{3}{8}$ in.; 297 x 222 mm. Signed lower right: 62 éd. Manet Date: 1862 Edition: Trial proofs only Catalogues raisonnés: G, no. 29 • H, no. 40 • M-N 1906, no. 48 Bibliography: Focillon, *GBA*, 1927, p. 342 • G, pp. 11–13 • Reff, *Burlington*, 1962, pp. 182–86 • Rosenthal, pp. 28, 51, 65 Proof exhibited: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: Samuel Putnam Avery Exhibition: New York, 1919.

130. Frontispiece [Chapeau et guitare] Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Medium: Pencil and watercolor; $14\frac{1}{4} \times 10\frac{1}{4}$ in.; 380 x 264 mm. Signed Eaux-fortes par Edouard Manet (plus list of works in mirror writing) Date: 1862 Collections: Mme Manet, Paris • Samuel Putnam Avery Exhibition: New York 1919 Catalogues raisonnés: Del, no. 219 • T'47, no. 566 bis Bibliography: G, no. 62 • JW, I, 122, no. 58 • Reff, *Burlington*, 1962, pp. 182–86 • T'47, p. 56 Related works: Oil, Musée Calvet, Avignon, JW, no. 58 • Etching, cat. no. 131.

131. Frontispiece [Chapeau et guitare] Medium: Etching and aquatint, three states; $13\frac{1}{8} \times 8\frac{3}{8}$ in.; 333 x 225 mm. (composition) in the first state • $9 \times 8\frac{1}{2}$ in.; 228 x 216 mm. (composition) in the second and third states Signed: 1874 edition numbered and initialed: E. M. Date: drawing on plate, 1862, cut down in 1874 Editions: Second state, 1874 portfolio, frontispiece • 1890 portfolio, frontispiece • Third state, 1894 Dumont • 1905 Strölin Catalogues raisonnés: G, no. 62 • H, no. 41 • M-N 1906, no. 1 Bibliography: Courthion, fig. 58 • Focillon, *GBA*, 1927, p. 342 • JW, I, 122, no. 58 • Rosenthal, pp. 29–30, 51 • T'47, p. 56 Related works: Oil, 1862, Musée Calvet, Avignon, JW, no. 58 • Watercolor, cat. no. 130 Proofs exhibited: a. State I: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Inscribed upper right: à P. M. témoignage d'amitié—Edouard Manet. The last two titles have been crossed out in ink and "le prado" added in Manet's hand Collection: Samuel Putnam Avery Exhibition: New York 1919 b. State II: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Signed in ink: E. M. Collection: Samuel Putnam Avery Exhibition: New York 1919 c. State III: The Maryland Institute, Baltimore (Lucas Collection), by courtesy of The Baltimore Museum of Art Collection: George A. Lucas.

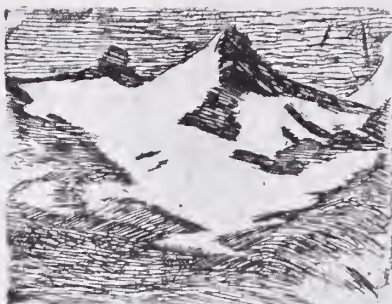
the etching belongs to the earlier period. This etching, in fact, appears to be the first of the series. It shows a stand holding a half-open portfolio which displays a label, "Eaux-fortes par Manet," and a black and white cat sitting on the floor. The second frontispiece (cat. no. 129) is more complex in both composition and imagery. Here a figure of Polichinelle peeks through a curtain like many actors in theater prints, possibly quite directly suggested by a frontispiece for a portfolio by Callot. A curious picture is nailed on the wall behind the curtain. It shows a balloon (see cat. no. 40), soaring, not over Paris, but above a Dutch landscape. A sword, like that carried by *The Boy with a Sword* hangs below, and finally, on the floor is a rich still life of Spanish objects against what reads as either a border on the curtain or an architectural decoration. All these elements have been fully discussed in an article on these two etchings by Theodore Reff, who believes that they relate directly to Manet's personal life.

In the Musée Calvet at Avignon there is a large oil painting of the Spanish still life which appears at the bottom of the second frontispiece etching. The painting was intended to be hung over the door in Manet's studio, and we can see that the background design was clearly meant to show a carved panel such as one might find in that location. The still life is placed like a cartouche in front of this architectural detail and it includes a number of objects which Manet kept in his studio during the period of his intense interest in Spanish subjects—a basket of Spanish costumes, a guitar, and a sombrero.

Manet made a drawing (cat. no. 130) in preparation for a third frontispiece (cat. no. 131). It again shows the Spanish still life near the bottom of the page with the title and a list of works above it. This list is in mirror writing, undoubtedly in preparation for transfer to the etching plate. The first state of the etching follows this format. The list itself is of interest. It includes all the etchings in the 1862 portfolio plus five more, but these five can all be dated before 1862. Guérin thinks this frontispiece was begun for the 1874 portfolio, but the list does not tally with the contents of that portfolio either. The second state (cat. no. 131b) again shows the Spanish still life but the plate has been cut down from the top, Manet's hand lettering deleted, and printer's letters added saying simply "Édouard Manet, Eaux-fortes." In this form the etching was used as the 1874 frontispiece. The printer's letters are in turn suppressed in a third state (cat. no. 131c) which appeared after Manet's death.

Manet made a number of prints to serve as book illustrations; others were used for this purpose after his death. Three books were entirely illustrated by him; all were poetry, a form for which he was particularly well suited, but each was in a different medium. *Le Fleuve* by Charles Cros (cat. no. 132) was illustrated with etchings, transfer lithography was used for Stéphane Mallarmé's translation of Poe's *Raven* (cat. no. 133), and Mallarmé's *L'Après-midi d'un faune* (cat. no. 134) included four small wood engravings.

132b



132e



133e

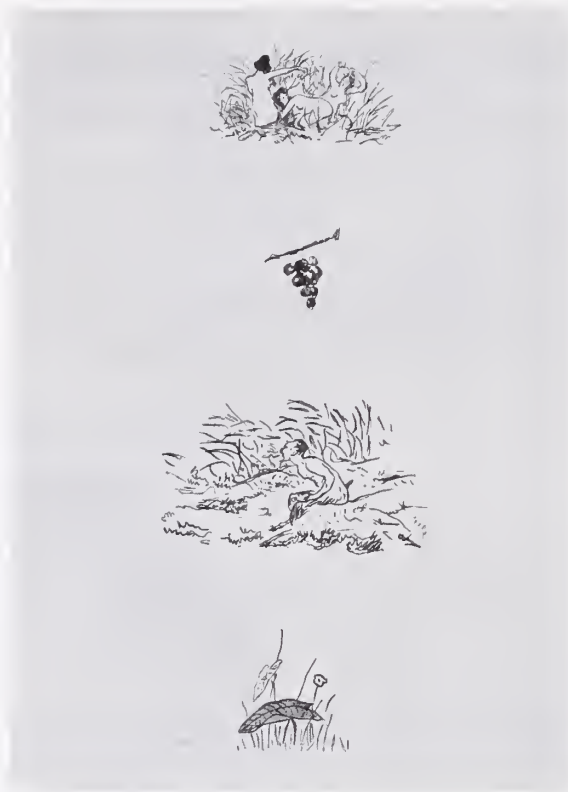
132. Illustrations for "Le Fleuve" by Charles Cros Medium: Eight illustrations in etching and aquatint; a. Libellule, $2\frac{1}{8} \times 2\frac{3}{8}$ in.; 54 x 61 mm. b. La montagne, $3\frac{1}{8} \times 3\frac{1}{4}$ in.; 78 x 94 mm. c. La haute vallée, $3\frac{1}{4} \times 4\frac{1}{8}$ in.; 95 x 112 mm. d. La rive en plaine, $3\frac{1}{4} \times 4$ in.; 83 x 102 mm. e. Le parapet du pont, $2\frac{1}{8} \times 4\frac{1}{8}$ in.; 74 x 125 mm. f. L'arche du pont, $4\frac{1}{8} \times 6\frac{1}{8}$ in.; 116 x 155 mm. g. La mer, $3\frac{1}{8} \times 5\frac{1}{2}$ in.; 85 x 140 mm. h. Hironnelles, $1\frac{1}{8} \times 2\frac{1}{4}$ in.; 42 x 57 mm. Date: 1874 Edition: 1874 Cros • Plates destroyed after publication of the book Catalogues raisonnés: G, no. 63 • H, no. 81 • M-N 1906, nos. 23–40 Bibliography: Bazire, p. 114 • Courthion, p. 44 and figs. 75, 82 • D, 1926, pp. 166–67 • M-N 1926, II, 17 and figs. 184, 185 • Rosenthal, pp. 32, 51, 69, 103, 148 • T'47, p. 229 Copy exhibited: Library of Congress, Washington, Rosenwald Collection • Review copy signed by Cros and Manet Collections: H. P. Krauss, New York • Lessing J. Rosenwald, 1963 Exhibition: *The Artist and the Book: 1860–1960*, Museum of Fine Arts, Boston, 4 May–16 July 1961, no. 177.

133. Illustrations for "Le Corbeau," Mallarmé's Translation of Poe's "The Raven" Medium: Six illustrations in transfer lithography; a. The Raven, head in profile (used both as a poster and as a cover design), $6\frac{1}{8} \times 6$ in.; 162 x 152 mm. Not signed. b. The Flying Raven (Ex libris), $2\frac{1}{8} \times 9\frac{1}{8}$ in.; 63 x 240 mm. Not signed. c. "And suddenly there came a tapping . . .," $10\frac{1}{4} \times 14\frac{1}{8}$ in.; 273 x 378 mm. Signed lower left: E. M. d. "Open here I flung the shutter . . .," $15\frac{1}{8} \times 11\frac{1}{8}$ in.; 384 x 296 mm. Signed lower right: E. M. e. "Perched upon the bust of Pallas just above my chamber door . . .," $18\frac{1}{8} \times 12\frac{5}{8}$ in.; 480 x 312 mm. Signed lower right: E. M. f. "And my soul from out that shadow that lies floating on the floor / Shall be lifted—nevermore!," $11\frac{1}{8} \times 11$ in.; 296 x 279 mm. Signed lower left: E. M. Edition: 1875 Poe Catalogues raisonnés: G, nos. 85, 86 • H, no. 85 • M-N 1906, nos. 90–95 Bibliography: Adhémar, *Nouvelles*, 1965, p. 233 • Bazire, pp. 115, 145 • Ernest Chesneau, "L'Exposition Universelle; Le Japon à Paris," *Gazette des Beaux-Arts*, (1878), p. 396 • Courthion, p. 45 and figs. 77, 78 • D, 1926, p. 167 • Théodore Duret, "L'Art japonais," *Gazette des Beaux-Arts*, XXVI (1882), opp. p. 114 • Anne Blake Freedberg, ed., *The Raven, a Poem by Edgar Allen Poe with Illustrations by Edouard Manet*, Boston, Museum of Fine Arts, 1956 • Louis Gonse, *L'Art japonais*, 2 vols., Paris, A. Quantin, 1883, I, pp. 194, 202 • Gonse, *GBA*, 1884, p. 152 • Hamilton, *Art News*, 1966, pp. 128–31 • JW, I, 93, 108 • Jedlicka, p. 230 • Mallarmé, pp. 14, 79 • M-N 1926, II, 26–27, and figs. 199, 200, 201 • Proust, p. 74 • Rewald 1961, p. 374 • Rosenthal, pp. 100–01, 103 • Sheyer, *Art Q.*, 1943, p. 125 • T'47, p. 260 • Libby Tannenbaum, "The Raven Abroad: Some European Illustrators of the Work of Edgar Allen Poe," *Magazine of Art*, XXXVII (1944), pp. 123, 125 Related works: Drawing, ink, Flying crow, DeL, no. 438 • Drawing, ink, Head of crow, DeL, no. 439 Proofs exhibited: a. *Philadelphia Museum of Art Collections: Heinrich Stinnes • R. Sturgis Ingersoll b. †The Art Institute of Chicago.

Sometime in 1873, Manet received a letter from his friend the eccentric poet and painter, Charles Cros, "I can't get hold of you. I would like to have you see my painting, they say I imitate you. I also would like to talk to you about a publication. In short: accept first the dedication of my little poem *Le Fleuve*. Then, if you like, make two or three etchings to include with it." Manet made not just two or three but eight little illustrations to the poem (cat. no. 132). Five are landscape views, one shows several people on a bridge, and two are like little emblems—one, a dragonfly, the other, two swallows. These pictures do not serve as precise illustrations for the words; these scenes relate to Manet's light-filled paintings of the same period. Again and again contours are suppressed as if consumed by strong sunlight. The swallows and dragonfly betray Manet's continuing interest in Japanese art, and particularly Hokusai's sketches of animals, birds, and insects which, by this time, Manet knew well.

By 1875 Manet and his friends must have been familiar with Japanese sculpture and painting as well as with the prints which had already found their way into Paris. Japan had opened to trade in 1854, and some Japanese objects were included in the Paris World's Fair of 1867. The famous shop La Porte Chinoise opened in Paris 1862 and was soon doing a lively business in Japanese prints and small objects. By the late 1860's, a new regime in Japan had made travel safer and easier, and in 1871 Duret, who already had a fine private collection of Japanese objects, went to Japan with Henri Cernuschi to buy what now constitutes a major part of the collection of the Musée Cernuschi. Other serious collections of fine Japanese art had reached Europe before this time, but Manet's knowledge of Japanese works undoubtedly came from the collections of his friends. Who they were is well known, but no one has yet made a precise catalogue of what they owned. Duret's article in the *Gazette des Beaux-Arts* in 1882 and Louis Gonse's two-volume work on Japanese art of 1883 include numerous things which belonged to Cernuschi and Duret and thus perhaps are good sources for finding objects which affected Manet's style. Certainly his illustrations for *Le Corbeau* (cat. no. 133) were influenced by Japanese brush drawings such as the painted crows included in Duret's and Gonse's publications.

Mallarmé and Manet probably met sometime in 1873, and the poet quickly expressed his strong admiration for Manet's painting in articles of 1874 and 1875. The two men became close friends, seeing each other constantly, and it seems logical that they should have collaborated on a French edition of a work by Poe, whom they both admired. Manet's illustrations include a profile of a crow for a cover design (used also on the poster which advertised the publication) and a flying crow as an *ex libris*. The other four lithographs illustrate lines selected from the eighteen stanzas of the poem. Less overtly Japanese than the two crows, these illustrations are freshly rendered in black wash painted on moisture-repellent paper and then transferred to the lithograph stone under pressure. The process thus reverses the image before printing and produces a final proof like the original drawing.



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134. Illustrations for "L'Après-midi d'un Faune" by Stéphane Mallarmé Medium: Four wood engravings heightened with watercolor; Nymphs: $1\frac{1}{16} \times 3\frac{3}{4}$ in.; 43 x 98 mm. Grapes: $1\frac{1}{2} \times 1\frac{1}{16}$ in.; 38 x 49 mm. The Faun: $2\frac{3}{4} \times 4\frac{1}{2}$ in.; 70 x 124 mm. Leaves: $2\frac{1}{8} \times 1\frac{1}{16}$ in.; 54 x 50 mm. **Not signed.** Edition: 1876 Mallarmé **Catalogues raisonnés:** G, no. 93 • H, no. 86 • M-N 1906, nos. 101–104 **Bibliography:** Courthion, pp. 45–46 and figs. 80, 81 • D, 1902, pp. 1, 4 • JW, I, 43–45 • Jedlicka, p. 230 • Mallarmé, pp. 16, 49, 90–91 • Thomas Munro, "Afternoon of the Faun and the Interrelation of the Arts," *Journal of Aesthetics and Art Criticism*, X (1951), pp. 96, 102, 103 • Rosenthal, pp. 98, 103 • T'47, pp. 260–61, 417–18 **Proof exhibited:** Trial proof with four illustrations on a single sheet: $14\frac{1}{4} \times 10\frac{1}{8}$ in.; 362 x 257 mm. The Maryland Institute, Baltimore (Lucas Collection) courtesy of The Baltimore Museum of Art **Collection:** George A. Lucas.

135. The Convalescent [La Convalescente] Medium: Etching, three states; $5\frac{1}{16} \times 4$ in.; 128 x 102 mm. **Not signed.** Date: 1876–78 **Edition:** 1884 Bazire, opp. p. 121 **Catalogues raisonnés:** G, no. 65 • H, no. 88 • M-N 1906, no. 21 **Bibliography:** William M. Ivins, Jr., "French Black and White of the Last Half-century," *Metropolitan Museum of Art Bulletin*, XVI (1921), pp. 151–58 • Rosenthal, pp. 65–66, 158–159 **Related work:** Drawing, sanguine, Louvre, DeL, no. 453 **Proof exhibited:** State III (G III, H III, M-N II): The Maryland Institute, Baltimore (Lucas Collection) by courtesy of The Baltimore Museum of Art **Collection:** George A. Lucas.



136

136. Annabel Lee (Au Bord de la mer) Mr. and Mrs. Alex L. Hillman Medium: Charcoal and wash; $12\frac{1}{4} \times 9\frac{1}{8}$ in.; 31.1 x 23.2 cm. **Not signed.** Date: c. 1881 **Collections:** Paris sale 1884, no. 150 • Fromenthal • Curt Glaser, Berlin • E. Raynal, Paris **Exhibitions:** Paris 1884, no. 175 (?) • *French Master Drawings*, Charles E. Slatkin Galleries, New York, February 1959, no. 93 **Catalogues raisonnés:** DeL, no. 592 • T'31, no. 110 • T'47, no. 670 **Bibliography:** Glaser, no. VIII • T'47, pp. 117–18 **Related works:** Drawing, Museum Boymans, Rotterdam, DeL, no. 591, T'47, no. 671 • Oil, *Woman Walking in the Garden*, Barnes Foundation, Merion, Pa., JW, no. 321.

137. Edgar Allen Poe Medium: Etching, one state; $7\frac{1}{2} \times 5\frac{1}{8}$ in.; 190 x 150 mm. (plate) **Not signed.** Date: c. 1860–62 **Editions:** 1890 portfolio, no. 9 • 1894 Dumont • 1905 Strölin **Catalogues raisonnés:** G, no. 55 • H, no. 2 • M-N 1906, no. 46 **Bibliography:** Jean Adhémar, *Un Siècle de vision nouvelle*, Paris, Bibliothèque Nationale, 1955, p. 21 • Van Deren Coke, *The Painter and the Photograph*, Albuquerque, The University of New Mexico Press, 1964, p. 9 • Rosenthal, 1925, pp. 51, 70 **Related work:** Drawing, Bibliothèque Nationale, Paris, DeL, no. 215 **Proof exhibited:** National Gallery of Art, Washington, Rosenwald Collection **Collections:** Le Garrec • Lessing J. Rosenwald.

The third book Manet illustrated was again in collaboration with Mallarmé. For the poem, *L'Après-midi d'un faune*, Manet made four tiny drawings which were then engraved in wood by a professional (cat. no. 134) and heightened with watercolor by Manet. Like the illustrations for *Le Fleuve*, they are evocative references to the words they illustrate, reflecting very well Mallarmé's use of language to suggest far more than is said. Catulle Mendès, one of the three persons to whom the book is dedicated, wrote in *La République des Lettres* (March 1876) of the illustration of the faun, "He is rose-tinted, as if the color of his desire were showing through his skin."

Manet had intended to make illustrations for Mallarmé's translations of Poe's poetry, but in 1881 he wrote to Mallarmé, "I am not capable of doing properly what you have asked of me . . . I am not happy about the state of my health since I have been at Versailles." In another letter he had written, "Some things you recommend to me seem to me to be impossible to do, among others, the woman seen in her bed through a window." A drawing entitled *La Dormeuse* is often connected with this passage, but Harris suggests that *The Convalescent* (cat. no. 135) might also have been a preparatory study. It never appeared with Poe's poetry, but was used, instead, to illustrate the first monograph on Manet, a book by Edmond Bazire published in 1884.

The drawing of *Annabel Lee* (cat. no. 136) can be more closely associated with Mallarmé's project. As far as we know the drawing was never translated into an etching or lithograph, but a second drawing made on lined and numbered paper (Museum Boymans) suggests that Manet had further plans for the motif. Manet's "kingdom by the sea" seems quite different from Poe's, and his Annabel Lee a healthy and fashionable Parisian.

Les Poèmes d'Edgar Poë finally appeared in 1888 without illustrations by Manet but with Mallarmé's dedication, "To the memory of Édouard Manet, these pages which we read together."

Manet's portrait of Poe (cat. no. 137) was drawn on the etching plate from a daguerreotype made about 1848 in Providence, Rhode Island, and attributed to S. W. Hartshorn. There is disagreement as to when the etching was made. The date of 1856 has been suggested on the grounds that Manet might have intended the work as an illustration for Baudelaire's translation of Poe's *Histoires extraordinaires*, published by Michel Lévy at that time. On the other hand, Manet may have planned to contribute an illustration to Miss Sara Rice's dedicatory publication on Poe published in Baltimore in 1876. Unfortunately the style of the etching suggests neither date. The cross-hatching in the shadows of the temple, cheek, and chin are similar to shaded areas in Manet's work of the early 1860's, and this seems the best period to suggest for the work, at least until other evidence comes to light.

138. Frontispiece for "Les Ballades" by Théodore de Banville, first plate Medium: Etching, one state; $9\frac{1}{2} \times 6\frac{1}{4}$ in.; 241 x 159 mm. Not signed. Date: 1874 Editions: none Catalogues raisonnés: G, no. 60 • H, no. 83 • M-N 1906, no. 67 Bibliography: JW, I, 92 • Rosenthal, pp. 51, 76 Related works: Pencil and wash, Louvre, DeL, no. 422 • Pencil and wash, Rouart Collection, DeL, no. 421 Proof exhibited: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: Samuel Putnam Avery.

139. Frontispiece for "Les Ballades" by Théodore de Banville, second plate Medium: Etching and aquatint, one state; $9\frac{5}{8} \times 6\frac{3}{8}$ in.; 236 x 157 mm. Not signed. Date: 1874 Editions: 1894 Dumont • 1905 Strölin Catalogues raisonnés: G, no. 61 • H, no. 84 • M-N 1906, no. 42 Bibliography: M-N 1926, II, 15–16 and figs. 182, 183 • JW, I, 92 • Rey 1932, p. 18 • Rey 1938, p. 23 • Rosenthal, pp. 51, 65, 76 Proof exhibited: Prints Division, The New York Public Library, Astor, Lenox and Tilden Foundations Collection: Samuel Putnam Avery.



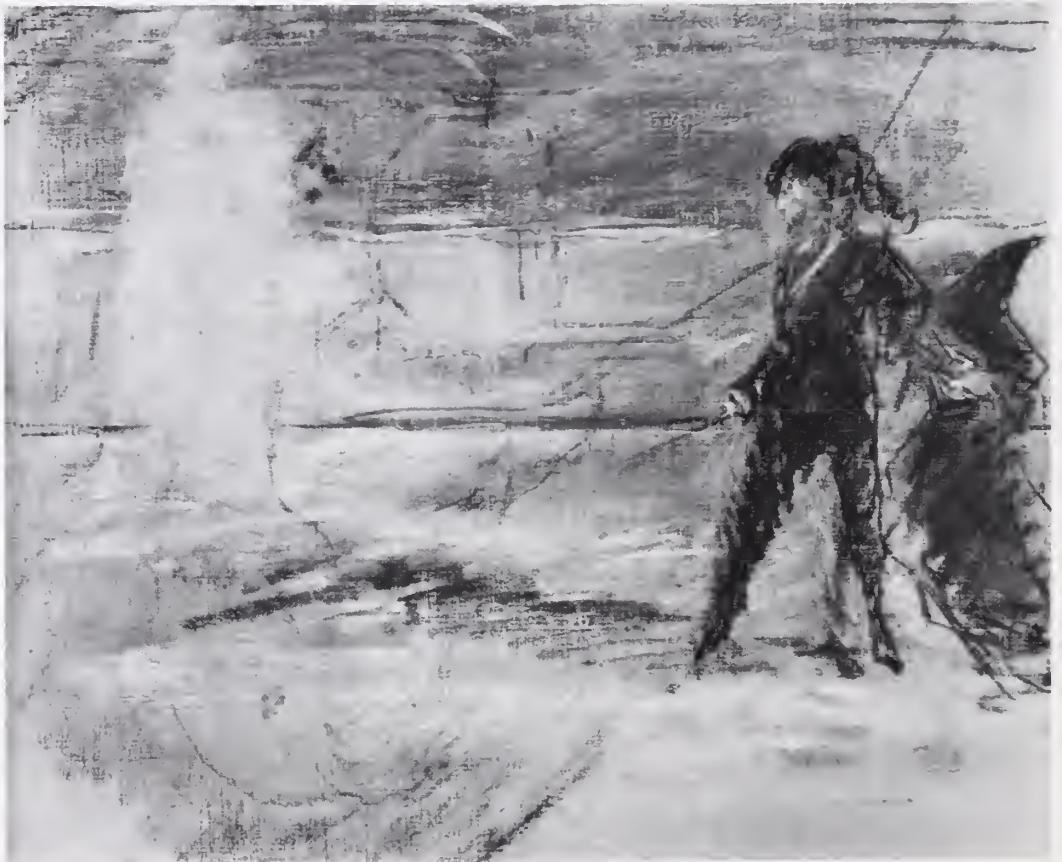
140. Polichinelle [Polichinelle] Medium: Lithograph in seven colors; $18\frac{1}{8} \times 13\frac{3}{8}$ in.; 460 x 335 mm. Signed lower right: Manet Date: 1876 Editions: 1876, 25 examples numbered and signed: E. M. • Slightly later edition, date and number of prints unknown Catalogues raisonnés: G, no. 79 • H, no. 82 • M-N 1906, no. 87 Bibliography: Adhémar, *Nouvelles*, 1965, pp. 232, 233 • Bazin, *L'Amour de l'Art*, 1932, pp. 152, 155, fig. 14 • Bazire, pp. 84–85 • Courthion, p. 23, no. 30 • Bernard Dorival, "Meissonier et Manet," *Art de France*, II (1962), pp. 223–26 • D, 1926, p. 116 • Florisoone, pp. xv, xvii, xxi • Hamilton, pp. 176, 179, 180 and pl. 10 • JW, I, 91–92, 144 no. 216 • Jedlicka, pp. 229–30 • Meier-Graefe, p. 218, 331 • M-N 1926, II, 7–9, 15, and fig. 176 • Proust, pp. 85–86 • Rey 1938, p. 22 • Rosenthal 1925, pp. 83, 93, 94, 95, 96 • Adolphe Tabarant, "Une histoire inconnue du 'Polichinelle,'" *Bulletin de la Vie Artistique*, IV (1923), pp. 365–69 • T'47, pp. 234–35, 241, 492 Related works: Watercolor, Coll. Brodin, Paris • DeL, no. 416 • Oil, Coll. Lecomte, Paris, JW, no. 216 • Oil sketch, Durand-Ruel, Paris, JW, no. 215 Proofs exhibited: a. *Philadelphia Museum of Art Inscribed in pencil by Manet: à mon ami Em. Mabrier Collection: Miss Anna W. Ingersoll, gift to the Museum, 1963 b. †The Art Institute of Chicago.

Théodore Faullain de Banville, the poet, essayist, and critic, wrote an article in *Le National* in praise of Manet's contributions to the Salon of 1874. In the same year, Manet set to work on a portrait of the writer to be included in his forthcoming collection of poems, *Les Ballades*. In a letter addressed to Banville, Manet described his plan, ". . . Banville at his table, writing and smoking a cigarette. In the smoke which goes up in spirals, I will indicate, with little figures, the principal poems in the book. If you like the idea I will make a sketch at your house at whatever day and hour you wish." Manet apparently made at least two drawings of Banville; that in the Rouart Collection is a spirited study of the author. The first etching plate (cat. no. 138) reverses this image and a slight indication of a female figure appears above Banville's head. Manet obviously abandoned this version before fully carrying through his plans. The second plate (cat. no. 139) is the same size as the first and again reverses the image of the writer, possibly through a direct tracing of a proof from the first plate. A wash of aquatint covers Banville's clothing and the table below, and is used to indicate the swirling clouds above his head. Small figures seem to form themselves from the lines of the smoke, the clearest being two women and a ship. It was probably the latter which suggested the title often attached to this print, *The Sailor's Dream*. This second plate was also abandoned, and in August Manet wrote an apologetic letter to Banville saying it was necessary for him to go away for some time, that it would be impossible to have the work ready by September, and therefore he must renounce the pleasure of doing something for one of Banville's books.

Manet sent a watercolor of *Polichinelle* to the Salon of 1874 where it was well received. There is every reason that it should have been found pleasing since it followed very closely a long tradition of theater illustration used, not only for popular prints and posters, but also for paintings which found their way into the annual Salons. Manet made three other studies of *Polichinelle*, two in oil and an ambitious color lithograph (cat. no. 140). The order of the four works is apparent when they are seen together. In the more finished oil, *Polichinelle* stands with left arm raised and right foot advanced. In the oil sketch, the arms are the same but the position of the legs is reversed, while in the watercolor, the legs follow the oil sketch and the arms take a new position behind the actor's back. The lithograph follows the watercolor quite directly. A number of prints and paintings can be found which appear to be exact prototypes for both the oil painting and the lithograph, if not for the oil sketch which appears to be a natural transition between those two poses. To cite only two such examples: a Callot print provides the composition of the first, a Meissonier print of 1860 after a drawing by Bocourt provides the last. It is worth remembering, however, that *Polichinelle*, while on stage, followed rigid tradition in a series of precisely established gestures, and Manet's source, like that of other artists, may well have been the theater itself.

Manet was very proud of his lithograph which is certainly a technical achievement, requiring seven stones for the seven colors used. Following

141. The Actor Faure as Hamlet (Faure dans le rôle de Hamlet) Marcus Wickham-Boynton, Burton Agnes Hall Collection Medium: Pastel on canvas; 18 1/4 x 22 in.; 46.4 x 56 cm. Not signed. Date: 1877 Collections: Paris sale 1884, no. 94 • Madame Stéphane Mallarmé, Paris • Madame Bonniot (Mallarmé's daughter), Vulaines-sur-Seine Catalogues raisonnés: D, no. 76p. • JW, no. 281 • T'31, no. 6p • T'47, no. 458 • Lochard, no. 154 Bibliography: Adhémar, *Nouvelles*, 1965, p. 230 • Florisoone, p. xxi • Hamilton, p. 201 • JW, I, 95, 105 • Martin 1958, pl. 15 • Martin 1959, pl. 12 • Meier-Graefe, pp. 252, 254, 326, and fig. 147 • M-N 1926, II, 41 – 43 • Proust, pp. 86 – 87 • Richardson, p. 127 • T'47, pp. 300 – 02 Related works: Oil, *The Actor Faure as Hamlet*, Kunsthalle, Hamburg, JW, no. 276 • Oil, *The Actor Faure as Hamlet*, Folkwang Museum, Essen, JW, no. 277.



the long tradition for theater prints, he decided to add a poetic inscription below the figure and held a competition among his literary friends. Mallarmé and Charles Cros produced rather long poems, and even Léon Leenhoff joined the fray but with little success. Manet chose a two-line verse by Théodore de Banville which can hardly be considered inspiring poetry, and Mallarmé's biographer, Mondor, grumpily remarked that Manet was a great painter but a simplistic reader. The poem can be roughly translated:

Ferocious and red, with fire in his eyes
Brazen, drunk, charming, that's Polichinelle.

Eight thousand examples of the lithograph complete with the poem were to have been offered to the subscribers of *Le Temps*, but although the model for the figure was the painter Edmond André, a friend of Manet's, the police thought the work to be a caricature of General MacMahon and had the stones destroyed. Only an edition of twenty-five signed and numbered proofs were taken from the original stones. A later edition was made from a new set, but the color is brasher and the proofs are therefore less attractive.

The famous baritone Jean-Baptiste Faure was one of the earliest and most daring collectors of Manet's work. In one purchase alone, in 1873, he bought directly from the artist *Le Bon Bock* (cat. no. 120), *Lola de Valence* (cat. no. 44), *Le Déjeuner dans l'atelier*, *Travailleur de la mer*, and *Bal masqué à l'Opéra*. In 1868 Ambroise Thomas' opera, *Hamlet*, had opened with Faure in the title role, and the singer was successful and popular in this part for almost ten years. Faure asked Manet to paint him as Hamlet, and the endless sittings that the project entailed were a strain on their friendship. At one point, Faure had had to leave a sitting to fulfill a singing engagement and returned the next day to find the painting entirely changed. "Those are not my legs," he complained to Manet. "I took those from a model who has better looking legs than yours," was the answer. Manet would repeatedly scrape out the head and begin again, and despite Faure's genuine admiration for the artist, he finally went to Boldini for a painting of himself in his favorite role—a painting, incidentally, which he liked no better than Manet's.

Manet made several drawings and three paintings of Faure in costume. The delightful pastel sketch of Hamlet and the spectre (cat. no. 141) may well have been the first. Manet's two oil paintings are of the same size and very nearly the same composition, showing Faure with a sword in one hand and cloak in the other but omitting the ghostly apparition which appears to the left in the pastel. The version in Essen is a tight and finished work and may not have pleased Manet as much as the livelier version, now in Hamburg, which he sent to the Salon of 1877. Critical opinion was divided, but Cham, the cartoonist for *Charivari*, summed up the public view: "Hamlet, gone mad, has had himself painted by Manet."



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142. Rue Mosnier (Rue de Berne) The Art Institute of Chicago, Given in Memory of Tiffany Blake **Medium:** Pencil and brush with india ink; 10 $\frac{1}{2}$ x 17 $\frac{3}{8}$ in.; 276 x 442 mm. **Signed** lower right: E. M. **Date:** 1878 **Collection:** Jacques Doucet, Paris **Exhibitions:** *Drawings Old and New*, The Art Institute of Chicago, 1946, no. 34 • *De David à Toulouse-Lautrec*, Musée de l'Orangerie, Paris, 1955, no. 83 • *Master Drawings from the Art Institute of Chicago*, Wildenstein and Co., New York, 17 Oct. – 30 Nov. 1963, no. 99 **Catalogues raisonnés:** DeL, no. 502 **Bibliography:** John Rewald, "Paysages de Paris de Corot à Utrillo," *La Renaissance*, XX (1937) • Richardson, p. 128, no. 62 • Regina Shoolman and Charles E. Slatkin, *Six Centuries of French Master Drawings in America*, New York, Oxford University Press, 1950, no. 98 • Hans Tietze, *European Master Drawings in the United States*, New York, Augustin, 1947, no. 141 **Related works:** Oil, *La Rue Mosnier aux drapeaux*, Paul Mellon, Upperville, Va., JW, no. 289 • Oil, *La Rue Mosnier aux drapeaux*, Slevogt Collection, Berlin, JW, no. 290 • Oil, *La Rue Mosnier aux paveurs*, R. A. Butler, London, JW, no. 291 • Oil, *Le Bec de Gaz*, 40 x 32 cm., William Coxe Wright, St. Davids, Pa., JW, no. 288 • Drawing, *Rue Mosnier*, T'47, no. 624.



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143. Man on Crutches [L'Homme aux Béquilles] The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1948 **Medium:** Brush and india ink; 10 $\frac{1}{2}$ x 7 $\frac{1}{4}$ in.; 27.1 x 19.7 cm. **Signed** lower center: M (lower left corner, red studio mark: M) **Date:** 1878 **Collections:** Studio sale, Paris, 1884, no. 154 • Jacob, Paris, purchased on behalf of an unknown collector • Sale, Hôtel Drouot, Paris, 24 April 1944 • Guiot, Paris **Exhibitions:** Paris 1884, no. 174 • New York 1948, no. 51 **Catalogues raisonnés:** DeL, no. 505 • T'31, no. 71 • T'47, no. 623 • Lochard, no. 190 **Bibliography:** Bazire, p. 81 • Jacob Bean, *100 European Drawings in the Metropolitan Museum of Art*, New York, 1964, no. 73 • Hamilton, *Art News*, 1966, p. 114 • JW, I, 156, no. 289 • M-N 1926, II, 46 and fig. 231 • T'47, p. 325.



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When both of Manet's offerings to the Salon of 1876 were rejected, the artist put his paintings on display in his studio in the rue Saint-Pétersbourg, and crowds came to see them. The lease for this studio expired two years later, and the landlord, still annoyed about the exhibition, rejected Manet's pleas and refused to allow him to stay. From his studio window Manet could see up the rue Mosnier (now the rue de Berne), and before moving to new quarters on the rue d'Amsterdam he made a number of drawings and paintings of this familiar scene. One oil painting shows workmen repairing the street, two others, the street decorated with flags on 30 June 1878 to celebrate the Exposition Universelle. Manet also made a number of studies of single figures and horse-drawn carriages as well as two pencil and wash views of the street, one now in the Budapest Museum, the other in The Art Institute of Chicago (cat. no. 142). The Chicago drawing shows only the left side of the street with a hansom cab in the distance and part of another to the far right. A group of street sweepers stands near a lamp post in the foreground. The sketch is made in pencil with touches of dark wash, and the contrast between the two media gives the effect of different light conditions in the bustling street.

A familiar figure on the rue Mosnier was a one-legged man who can be seen hobbling away on crutches down the flag decked street in the oil painting which now belongs to Paul Mellon. One of Manet's finest drawings is a study of the same man in his smock and cap leaning on his crutches (cat. no. 143). It is an excellent example of Manet's ability to suggest color and form with a few strokes—a superior ability which makes such works impossible to copy or even to reproduce photographically without extensive loss of effect. According to Tabarant, the drawing was intended to illustrate a song composed by Manet's friend Cabaner but was never published.



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144. *Self Portrait (Manet à la palette) Mr. and Mrs. John L. Loeb, New York Medium: Oil on canvas; $32\frac{3}{4} \times 26\frac{1}{4}$ in.; 83 x 66.7 cm. Not signed. Date: 1879 Collections: Madame Manet, Paris • Paechter, Berlin (purchased from Madame Manet, December 1889) • Marquise de Ganay • Auguste Pellerin, by June 1910 • Jacob Goldschmidt, Berlin/New York (Sale, Sotheby, London, 15 Oct. 1958, no. 1) Exhibitions: Paris 1910, no. 16 • Munich 1910, no. 23 • Paris 1932, no. 65b • New York 1937, no. 25 • *Great Portraits from Impressionism to Modernism*, Wildenstein and Co., New York, 1938, no. 21 • *Master Works of Five Centuries*, Golden Gate International Exposition, San Francisco, 1939, no. 151 • *The Age of Impressionism and Objective Realism*, Institute of Arts, Detroit, 3 May – 2 June 1940, no. 26 • *Allied Art for Allied Aid*, Knoedler Galleries, New York, 10 – 29 June 1940 • *Impressionist Treasures from Private Collections in New York*, Knoedler and Co., New York, 12 – 29 Jan. 1966, no. 16 Catalogues raisonnés: D, no. 245 • JW, no. 294 • M-N ms., no. 236 • T'31, no. 299 • T'47, no. 320 Bibliography: Bataille, p. 23 • Colin, pl. LXXI • Courthion, frontispiece • S. Lane Faison, Jr., "Manet's Portrait of Zola," *Magazine of Art*, XLII, (1949), pp. 166 – 67 • Hamilton, *Art News*, 1966, p. 104 • Jedlicka, p. 126 • Meier-Graefe, p. 252, fig. 149 • M-N 1926, II, 50 – 51 and fig. 235 • Proust, pl. 17 • Rewald 1961, p. 404 • Rey 1938, p. 34 • Richardson, p. 129, no. 71 • T'47, p. 355 • Vau-doyer, pl. 4.

145. George Moore (Au Café) Metropolitan Museum of Art, New York, Gift of Mrs. Ralph J. Hines, 1955 Medium: Oil on canvas; $25\frac{3}{4} \times 32$ in.; 65.4 x 81.3 cm. Not signed. Date: c. 1879 Collections: Paris sale 1884, no. 58 • Alexis Emmanuel Chabrier, Paris (Sale, Hôtel Drouot, Paris, 26 March 1896, no. 14) • P. A. Chéramy, Paris, 1896 (Sale, Galerie Georges Petit, Paris, 5 – 7 May 1908, no. 218) • Ambroise Vollard, Paris, 1908 • Albert S. Henraux, Paris, by 1929, to 1946 or later • Knoedler, New York, 1951 – 54 • Mrs. Ralph J. Hines, New York, 1954 – 55 Exhibitions: Paris 1905, no. 31 • Paris 1928, no. 35 • *Cent ans de vie française*, Hôtel Jean Charpentier, Paris, 1929, no. 676 • Paris 1932, no. 68 • *Cinquante ans de Symbolisme*, Bibliothèque Nationale, Paris, June – July 1936, no. 674 • *La Peinture française au XIX^e siècle*, Musée de Prince Paul, Belgrade, 1939, no. 143 • *La Pintura Francesa de David a nuestros días*, Museo Nacional de Bellas Artes, Buenos Aires, 1939, no. 87 • *Masterpieces of French Art*, Art Institute of Chicago, 1941, no. 99a • *The Painting of France since the French Revolution*, Los Angeles County Museum, 1941, no. 85 • *Master Painters*, Des Moines Art Center, 1951, no. 25 • *Art Treasures Exhibition*, Parke-Bernet Galleries, New York, 1955, no. 355 • Baltimore 1962, no. 8 Catalogues raisonnés: JW, no. 337 • M-N ms., no. 248 • T'31, no. 290 • T'47, no. 304 • Lochar, no. 99 Bibliography: Louis Gillet, "Cent ans de vie française à la Revue de Deux Mondes," *Gazette des Beaux-Arts*, III (1930), pp. 109 – 111 • Louis Gillet, *La Trésor de cent ans de vie française*, 1930, p. 10 and pl. XL • Julius Meier-Graefe and Erich Klossowski, *La Collection Chéramy*, Munich, R. Piper, 1908, p. 110, no. 249 • Moore 1886, p. 89 • Moore 1900, pp. 30 – 33 • Rewald 1947, p. 26 • Rewald 1961, pp. 401 – 02 • Richardson, p. 128, no. 60 • Margaretta Salinger, "Manet and George Moore," *Metropolitan Museum of Art Bulletin*, XV (1957), pp. 117 – 19 • T'47, pp. 331 – 32.



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Manet seldom painted his own portrait. There is one very early caricature-portrait, and a standing figure and half-length portrait (cat. no. 144), both of about 1879. Most of Manet's paintings of this period have an appearance of great freshness and facility. We know, however, that his portrait studies always demanded numerous sittings and this may explain why Manet avoided self portraits which require the double concentration of model and artist. It is obvious that Manet painted his half-length portrait in a mirror as he is shown holding his brush in his left hand. It is curious to find him at work in his studio wearing an elegant jacket, a stickpin in his tie, and a hat. We know he thought of himself in two roles and we see him here in both—as artist and as dandy. George Moore describes Manet arriving at the Café Nouvelle Athènes, "Although by birth and by art essentially a Parisian there was something in his appearance and his manner of speaking that often suggested an Englishman. Perhaps it was his dress, his clean-cut clothes and figure."

It was in the Café Nouvelle Athènes, in fact, that Manet met Moore. He had watched Manet for some time and felt shy about approaching him, "But once he had spoken I entered eagerly into conversation, and the next day I was in his studio . . . Being a fresh-complexioned, fair-haired young man, the type most suitable to Manet's palette, he at once asked me to sit. His first intention was to paint me in a café; he had met me in a café, and he thought he could realize his impression of me in the first surrounding he had seen me in." Moore explains that Manet did not prepare his palette in any particular way "but working under the immediate dictation of his eye, he snatched the tints instinctively, without premeditation . . . Manet was born a painter as absolutely as any man that ever lived, so absolutely that a very high and lucid intelligence never for a moment came between him and the desire to put anything into his picture except good painting."

Eventually, as Moore put it, the portrait "did not come right" and was destroyed. Manet started another study of Moore in the café (cat. no. 145) which remains in the first stage before heavy application of paint. It is not only a beautiful brush drawing in itself, but it offers us a remarkable opportunity to see how Manet worked. The figure was briskly drawn in oil essence directly on the canvas without any preliminary pencil or charcoal drawing. Even in this initial drawing, however, Manet established, not only the form, but the color relationships. Moore's hat and coat are drawn in Manet's characteristic dark blue, the head is outlined in brown, with slight touches of red at the lips and ear. On the hands, Manet has begun the second step, that of building up his color areas with denser paint.

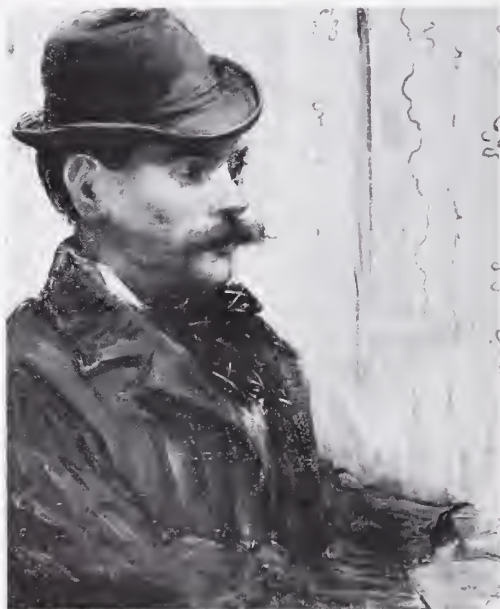
Félix Bracquemond was one of the founding members of the Société des Aquafortistes, and his work was included, together with that of Manet, Legros and Ribot, in the first publication of the society in 1862. Bracquemond was already a successful print maker, and he probably gave Manet informal instruction in many technical processes. Several of his etchings were shown in the Salon des Refusés, and he exhibited paintings in the Impres-

146. Félix Bracquemond Medium: Etching, one state; $6\frac{3}{4} \times 4\frac{3}{4}$ in.; 162 x 112 mm. Not signed. Date: c. 1865 Edition: M-N 1906, frontispiece, 225 numbered examples Catalogues raisonnés: G, no. 42 • H, no. 44 • M-N 1906, no. 60 Bibliography: Rewald 1961, p. 198 • Rosenthal, pp. 51, 72 • Sheyer, *Art Q.*, 1943, pp. 121–22 Proof exhibited: Bryn Mawr College Library, Bryn Mawr, Pa.



147. H. Vignaux The Baltimore Museum of Art, Cone Collection Medium: Pen and black ink on paper; $7\frac{1}{8} \times 5\frac{1}{8}$ in.; 198 x 143 mm. Signed lower left: Manet Date: c. 1874 Collections: Paris sale 1884, no. 158 • Edgar Degas (Sale, Galerie Georges Petit, Paris, 26–27 March 1918, no. 220) • Galerie Thannhauser, Lucerne • Etta and Claribel Cone, Baltimore, after 1934 • Baltimore Museum of Art, 1950 Exhibitions: Paris 1884, no. 169 • *From Ingres to Gauguin*, Baltimore Museum of Art, Nov.–Dec. 1951, no. 96 • Baltimore 1962, no. 15 Catalogues raisonnés: Del, no. 423 • T'47, no. 668, illustrates this work but mistakenly identifies it as *Portrait of Pertuiset* and describes a drawing illustrated in M-N 1926, II, fig. 312 Bibliography: Bazire, pp. 30–31, 33 • D, 1902, p. 64 • Hamilton, pp. 147–48 • Meier-Graefe, p. 330 • T'47, pp. 117, 173, where he mistakenly spells the name Vigneau.

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148 (see color plate)

148. †The Man with a Round Hat [L'Homme au chapeau rond] The Art Institute of Chicago, Gift of Kate L. Brewster Medium: Pastel on canvas; $21\frac{1}{2} \times 17\frac{1}{2}$ in.; 54.6 x 45 cm. Signed vertically on white curtain to the right: Manet. Studio stamp in lower right corner: E. M. Date: c. 1880 Collections: Studio Inventory, unnumbered • Paris sale 1884, no. 121 • Marcel Bernstein, Paris • Georges Bernheim, Paris, 1925 • Durand-Ruel, New York • Walter S. Brewster, Chicago, by 1933 • Kate L. Brewster, Chicago Exhibitions: Paris 1884, no. 154 • New York 1937, no. 37 Catalogues raisonnés: D, no. 74p • JW, no. 528 • M-N ms., no. 393 • T'31, no. 19p • T'47, no. 473 • Lochard, no. 168 Bibliography: AIC, p. 272 • Gonse, *GSA*, 1884, p. 149 • Meier-Graefe, p. 327 • M-N 1926, II, 98, 131 and fig. 322 • Rewald 1961, pp. 391, 448 • Rey 1938, pp. 42, 162 and no. 42 • T'47, pp. 338, 546.

sionist shows of 1874, 1879 and 1880. His enthusiasm over his collection of Japanese art, as well as his enthusiasm about graphic processes, probably had a profound influence on his young friends who met at the Café Guerbois. When Zola published his small book on Manet in 1867, he asked Bracquemond to provide an etched portrait of Manet for the frontispiece. Years later, in 1906, when Moreau-Nélaton published the first catalogue of Manet's graphic work, he dedicated the book to Bracquemond, and used as frontispiece Manet's etching of his friend (cat. no. 146). This portrait, in fact, probably was a result of their collaboration. It is done in an unusual technique, and Bracquemond advised Manet how to proceed and perhaps actually performed some of the technical steps. The drawing was done with pen and ink directly on the plate, which was varnished and smoked. The ink was then gently washed out before the plate was etched. This etching is often dated 1865 because this process was described in Lalanne's *Traité de la gravure*, which was published in that year. The process might have been known to Bracquemond before then, but the application of line and the treatment of light and shadow also suggest that this date is a likely one.

A drawing of a slightly later period (cat. no. 147) again demonstrates Manet's deftness in creating light and form, and, at the same time, in recreating the lively personality of the sitter. The novelist Vignaux was another close friend of Manet's and a frequent visitor at the Café Guerbois. He may have been present when Manet and the critic Edmond Duranty quarrelled over the latter's cold words in the *Paris-Journal*. He was definitely present at the duel which followed on 23 February 1870, in the forest of Saint-Germain, for he and Zola together served as Manet's seconds. Duranty was slightly wounded; Manet's honor was upheld, and by the following May, Duranty was again writing warm praise of Manet's achievements.

It was probably not at the Café Guerbois but at the Café Nouvelle Athènes that Manet met Degas' friend Alphonse Maureau. The young artist showed once with the Impressionists in 1877 and was probably the model for Manet's pastel entitled *The Man with a Round Hat* (cat. no. 148). Duret and Wildenstein spell the name Moreau, and this error has been compounded, by the subsequent mistake of identifying the man as Moreau-Nélaton. The portrait of Maureau is dated 1878 by Tabarant and 1882 by Wildenstein. Manet often worked in pastels late in his career when his illness made oil painting more difficult, but he seems quickly to have adapted the medium to his fresh approach, and a date between the two extremes seems more reasonable. The head had been built up solidly and it is possible that some layers of gouache have been alternated with the dry crayon— a technique used also by Degas.

Baudelaire, in searching for an artist able "to extract from contemporary fashion whatever poetry it might contain," found Constantin Guys' frankly fashionable drawings and paintings the answer to his need for "modern truth." In 1863 he wrote *Le Peintre de la vie moderne* in praise of Guys



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149. Constantin Guys [Vieillard] The Electra Havemeyer Webb Fund, Shelburne Museum, Shelburne, Vt. **Medium:** Pastel on canvas; $21\frac{1}{4} \times 13\frac{3}{4}$ in.; 54×34 cm. **Signed and dated** lower right: Manet 1880 (?), date not clear **Date:** c. 1880 **Collections:** Charles Ephrussi, Paris, 1880 • Ignace Ephrussi, Paris, before 1889 • Durand-Ruel, Paris • Mrs. H. O. Havemeyer, New York • Electra Havemeyer Webb, 1929 • Bequeathed to Electra Havemeyer Webb Fund, 1960 **Exhibitions:** Paris 1880, no. 14 • Paris 1884, no. 140 • Paris 1889, no. 400 • *Electra Havemeyer Webb Memorial Exhibition*, Metropolitan Museum of Art, New York, Summer 1961, no. 13 • *Collection of the Electra Havemeyer Webb Fund*, Knoedler Galleries, New York, 29 March–23 April 1966, no. 13 **Catalogues raisonnés:** D, no. 69p • JW, no. 426 • M-N ms., no. 363 • T'31, no. 29p • T'47, no. 485 **Bibliography:** Charles Baudelaire, *Le Peintre de la Vie Moderne*, Geneva, La Palatine [1943], first published in *Le Figaro*, 1863 • Havemeyer, p. 399 • Martin 1958, pl. 20 • Martin 1959, pl. 15 • Meier-Graefe, p. 272 and fig. 157 • Proust, p. 144 • Rewald 1947, pl. 5 • Rewald 1961, p. 198 • Tabarant, *Renaissance*, 1930, pp. 73, 74.



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150. *Louis Gauthier-Lathuille [Monsieur Gauthier-Lathuille fils] Mr. and Mrs. David M. Heyman, New York **Medium:** Pastel, $21\frac{1}{2} \times 18$ in.; 54.6×45.7 cm. **Not signed.** **Date:** 1879 **Collections:** Studio Inventory, not numbered • Madame Manet, Paris • Louis Gauthier-Lathuille, Paris • Georges Bernheim, Paris • Paul Rosenberg, Paris • Alfred Flechtheim, Berlin • Alfred Tietze, Cologne (owner in 1928) **Exhibitions:** Berlin 1928, no. 72 • New York 1948, no. 88 **Catalogues raisonnés:** D, no. 73p • JW, no. 364 • M-N ms., no. 394 • T'31, no. 31p • T'47, no. 486 • Lochard, no. 155 **Bibliography:** M. L. Bataille, "Manet beim Père Lathuille," *Kunst und Künstler*, XXVIII (1930), pp. 203–06 • Jedlicka, p. 256 • Rewald 1947, pl. 30 • Richardson, p. 130, no. 72 • T'47, pp. 370–371.

although, at Guys' request, he did not mention him by name. (It was only in later editions that Guys' name was attached to the title and spelled out in the text.) Guys devoted himself to the everyday scenes he could see around him and rendered them with almost a journalistic touch, and although Manet soon surpassed the older artist, he was probably influenced by both his subject matter and his style. A collector of his work, Manet owned at least sixty drawings by Guys when he died. Constantin Guys was seventy-seven years old when Manet painted his portrait (cat. no. 149), but the lively lines and touches of ruddy color on the face suggest a man still vital and alert. The portrait of Guys was probably worked more quickly than that of Maureau. The colors are applied directly, and the small areas of canvas which show through around the head add to the vibrant quality of the picture.

Like the Café Guerbois, the nearby restaurant Chez le Père Lathuille was a natural place for Manet to observe the life of modern Paris. In the summer of 1879 he made a painting of two figures at a table in the restaurant garden (Musée des Beaux-Arts, Tournai). The son of the proprietor posed for a figure in the painting and again for a pastel portrait (cat. no. 150). While the oil shows the young Louis Lathuille in casual dress, seated at a table, gazing into the eyes of a pretty woman, the pastel shows him in his usual role of waiter in the family restaurant. Formally dressed, with napkin under his arm, he is posed in front of the lavish restaurant mirrors which capture, not only his reflection, but the trees and lattices outside the doors which open to the restaurant garden.





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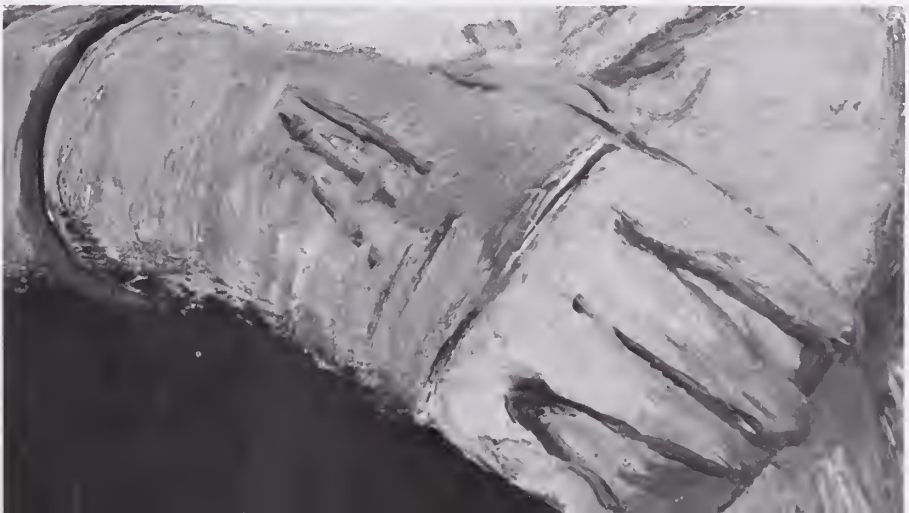
151. Line de Bellio or Line Campineanu (Fillette à mi-corps) Nelson Gallery-Atkins Museum (Nelson Fund), Kansas City, Missouri
Medium: Oil on canvas; 22 x 18½ in.; 55.8 x 47 cm. **Signed lower left:** Manet 1878 **Date:** 1878 **Collections:** Line de Bellio, Paris, 1878 (later Line Campineanu, Vienna) • Wildenstein and Co., New York **Exhibitions:** Philadelphia 1933 • *One Hundred Years: French Painting, 1820-1920*, Nelson Gallery-Atkins Museum, Kansas City, Missouri, 31 March-28 April 1935, no. 33 • New York 1937, no. 23 • *The Child through Four Centuries*, Wildenstein and Co., New York, 1-28 March 1945, no. 31 • *Portrait Panorama*, Virginia Museum of Fine Arts, Richmond, 10 Sept.-12 Oct. 1947, no. 17 • New York 1948, no. 21 • *Forerunners of Modern Painting*, Albright Art Gallery, Buffalo, New York, 1952 (see Gallery Notes, XVI, May-Oct. 1952, pp. 11, 13-14) • Baltimore 1962, no. 6 **Catalogues raisonnés:** JW, no. 286 • T'31, no. 294 • T'47, no. 309 **Bibliography:** "A Child Portrait by Manet," *Connoisseur*, XLVII (1936), pp. 282-83 • Courthion, p. 21, figs. 24, 25, 26 • Hamilton, *Art News*, 1966, p. 125 • Margaret Harold, *Portraits by the Masters*, Fort Lauderdale, Florida, 1963, p. 26 • *Handbook, Nelson Gallery-Atkins Museum*, Kansas City, Missouri, 1959, p. 121 • T'47, pp. 334-35 • Felix Wildenstein, "L'Art français: quelques chefs-d'oeuvre de la peinture française dans les musées américains," *Book of Friendship*, New York, Maison de France, 1947.



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152. Line de Bellio or Line Campineanu (Fillette dans un fauteuil) The University of Kansas Museum of Art, Lawrence, Kansas, Gift of Mr. and Mrs. Charles Curry **Medium:** Oil on canvas; 21 x 17½ in.; 53.3 x 44.5 cm. **Not signed.** **Date:** c. 1878 **Collections:** Paul Vayson, Paris • Auguste Pellerin, Paris (Sale, Hôtel Drouot, Paris, 7 May 1926, no. 63) • Hugo Perls, Berlin • Dr. Sweitzer, Berlin **Exhibitions:** Paris 1910, no. 21 • Berlin 1928, no. 86 • Nelson Gallery-Atkins Museum, Kansas City, Missouri, 1957 • *Impressionism and its Roots*, The University of Iowa Gallery of Art, Iowa City, 1964, no. 17 • *Les Mardis: Stéphane Mallarmé and the Artists of his Circle*, The University of Kansas Museum of Art, Dec. 1965, no. 7 **Catalogues raisonnés:** JW, no. 285 • T'31, no. 326 • T'47, no. 310 • Lochard, no. 121 **Bibliography:** M-N II, 129, 130 • T'47, p. 335.

Early in his career Manet had painted children in the Tuileries garden, the children from nearby "Little Poland," and had made numerous studies of the boy Alexandre who worked in his studio, and of the young Léon Leenhoff. Few children appear in his work again until the last four or five years of his life when he painted several portraits of the children of his friends. One of the doctors who treated Manet during his long illness was a Roumanian named Georges de Bellio. A collector of paintings, he often bought the most daring works of the Impressionists in order to give them encouragement and support. Dr. de Bellio bought at least three paintings by Manet during his lifetime and four more from the sale after Manet's death at which time the family offered him still another in gratitude for the care he had given Manet. Dr. de Bellio's daughter, Line, was about seven years old when Manet painted two studies of her. The more finished of the two (cat. no. 151) was presented to little Line de Bellio, but since it was seldom shown until she had become Madame Campineanu, it bears her married name as title. As Courthion has pointed out, Manet may well have had in mind Velázquez' little Infanta in *Las Meninas* when he painted Line leading on her arms against the back of a chair. She is alert and lively, the bright blue ribbons on her dress intensifying the blue of her confident eyes. The second study of Line (cat. no. 152) has often been called a preparatory sketch, but although she wears the same clothing she is portrayed in a very different mood. Slumped into an armchair, perhaps tired of sitting for her portrait, she has a pensive expression. Manet left this painting unfinished. Signs of scraping can still be seen around the head, and the Lochard photograph of 1883 shows that the eyes, although faithfully following Manet's underdrawing, have since been painted in by another hand. Wildenstein states that Manet scraped off the face because he was not content with the picture. We know, however, from many of his paintings, that the scraping was not a sign of discontent but his usual method of building up his forms with rich layers of color. Because this painting was first owned by Paul Vayson, the sitter was often taken to be his child, an error which Wildenstein corrected in his catalogue in 1932. Unlike the blonde little de Bellio, Vayson's daughter was a brunette. Manet painted her seated on a bench in Émilie Ambre's garden dressed in subdued colors





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153. †Girl on a Park Bench (Fillette sur un banc) Mr. and Mrs. Alex L. Hillman, New York
Medium: Oil on canvas; 29 $\frac{3}{8}$ x 24 in.; 74 x 61 cm.
Not signed. Date: 1880 **Collections:** Paris sale 1884, no. 24 • Paul Vayson, Paris • Georges Bernheim, Paris • Mrs. Huddleston Rogers, Paris • Durand-Ruel, New York **Exhibitions:** Society of Arts and Crafts, Detroit, 1939 • *The Development of Impressionism*, Los Angeles County Museum, 12 Jan. – 28 Feb. 1940, no. 30 • *One Hundred Fortieth Anniversary Exhibition*, Durand-Ruel Gallery, New York, 1943, no. 9 • *Six 19th Century French Artists*, Durand-Ruel Gallery, New York, 25 March – 30 April 1946, no. 2 • Society of the Four Arts, Palm Beach, 1947 • The Art Institute of Chicago, 1961 • New York 1965, no. 33 **Catalogues raisonnés:** D, no. 269 • JW, no. 384 • M-N ms., no. 272 • T'31, no. 324 • T'47, no. 349 • Lochard no. 80 **Bibliography:** Edward Alden Jewell, *French Impressionists*, New York, Hyperion Press, 1944, p. 71 • Meier-Graefe, p. 320 • Rey 1938, p. 86 • *A Selection of Paintings from the Durand-Ruel Galleries*, III, New York, 1948, pl. 1 • T'47, p. 385.

154. Page from a Sketchbook a. RECTO: Nurse seated on a bench with standing child b. VERSO: Seated woman **Museum** Boymans-van Beuningen, Rotterdam **Medium:** Pencil on squared paper; 4 $\frac{3}{4}$ x 7 $\frac{1}{4}$ in.; 120 x 185 mm. (page size) **Not signed. Date:** c. 1869 **Collections:** Franz Koenigs, Haarlem • D. G. van Beuningen • Museum Boymans Foundation, 1940, gift of D. G. van Beuningen **Catalogue raisonnés:** Recto, DeL, no. 235; Verso, DeL, no. 236.



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155. *Henry Bernstein Baronne Cécile de Rothschild, Paris **Medium:** Oil on canvas; 53 $\frac{3}{8}$ x 38 $\frac{3}{8}$ in.; 135.5 x 97 cm. **Not signed. Date:** 1881 **Collections:** Marcel Bernstein, Paris • Henry Bernstein, Paris (lender in 1948) • Madame Frances Gruber **Exhibitions:** Paris 1932, no. 77 • New York 1948, no. 43 • *Cent Chefs-d'Oeuvre de l'Art français*, Galerie Charpentier, Paris, 1957, no. 49 • Musée de l'Athenée, Geneva, Sept. 1960, no. 47 **Catalogues raisonnés:** D, no. 288 • JW, no. 468 • M-N ms., no. 326 • T'31, no. 360 • T'47, no. 385 • Lochard, no. 50 **Bibliography:** "L'Art et la photographie," *Revue de l'Art ancien et moderne*, LXIX (1936), p. 56 • Florisoone, p. xxi • Huyghe, *L'Amour de l'Art*, 1932, pp. 161, 181, and fig. 46 • Meier-Graefe, fig. 177 • M-N 1926, II, p. 91 and fig. 305 • T'47, p. 419.

which play up her rosy face (cat. no. 153). The painting was made very quickly and can, in one sense, be considered unfinished. It is obvious that Manet applied the color in broad fresh strokes without any sort of underdrawing, and a great deal of unpainted canvas can still be seen. The painting is certainly finished in another sense, however, for Manet has captured the character of his little sitter and modeled her head with a remarkable sureness of touch.

Manet had developed this sureness over a great many years of constant drawing and observation. A sketchbook page (cat. no. 154) probably dating a number of years earlier, shows a seated woman on one side, indicated with the briefest sort of active contour, and on the other a nurse sitting on a similar slatted wooden bench with her little charge standing just a short distance away. With a few hasty marks, Manet has succeeded in conjuring up an entire scene full of sunlight and air.

In the spring of 1881 Manet was exhausted and ill and wanted to leave Paris for a rest. His friend Marcel Bernstein who had a villa at Versailles offered to find Manet and his wife a furnished house near his property. Once Manet was established Bernstein was a frequent visitor, often bringing his young son, Henry. On one of their visits, Manet painted a delightful study of the boy in a white sailor suit (cat. no. 155) and presented the portrait to his friend as a gift.





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156. Young Woman (Jeune Femme, étude)

The Art Institute of Chicago, The Joseph Winterbotham Collection **Medium:** Oil essence on canvas; $25\frac{3}{4} \times 18\frac{3}{8}$ in.; 65.4 x 47 cm. (originally $31\frac{1}{8}$ in. wide but cut down before acquired by Bignou) **Not signed.** **Date:** c. 1897 **Collections:** Paris sale 1884, no. 27, but withdrawn and replaced by *Roses and White Lilacs* • Étienne Bignou, 1943 • Joseph Winterbotham, gift to The Art Institute of Chicago, 1954 **Catalogues raisonnés:** JW, no. 329 • T'31, no. 307 • T'47, no. 335 • Lochar, no. 109 **Bibliography:** AIC, p. 272 • T'47, p. 366.



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157. †Lady with a Black Fichu (La Femme au fichu noir) [Tête de femme à cheveux noirs, fond vert]

The Art Institute of Chicago, Mr. and Mrs. Lewis L. Coburn Memorial Collection **Medium:** Oil on canvas; $24\frac{1}{8} \times 19\frac{1}{8}$ in.; 61.3 x 50.5 cm. **Not signed.** **Date:** c. 1878 **Collections:** Studio Inventory, no. 44 • Paris sale 1884, no. 26 • Dr. Georges de Bellio, 1884 • Donop de Monchy, Paris • Paul Rosenberg, Paris/New York • Mrs. Lewis L. Coburn **Exhibitions:** *Französische Kunst des XIX und XX Jahrhunderts*, Kunsthau, Zurich, 5 Oct. – 14 Nov. 1917, no. 128 • *Grands Maîtres du dix-neuvième siècle*, Paul Rosenberg, Paris, 3 May – 3 June 1922 • *Mrs. L. L. Coburn Collection*, The Art Institute of Chicago • 6 April – 9 October 1932, no. 16 • Chicago 1934, no. 248 • Baltimore 1962, no. 10 **Catalogues raisonnés:** D, no. 248 • JW, no. 284 • M-N ms., no. 251 • T'31, no. 274 • T'47, no. 306 • Lochar, no. 19 **Bibliography:** AIC, p. 272 • JW, I, no. 107 • Meier-Graefe, p. 320 • T'47, p. 333.

Many writers have stressed Manet's interest in women and suggested that it often went further than mere friendship or admiration. Manet's good friend, the painter Joseph de Nittis, countered this accusation by telling of an incident in his *Notes et souvenirs* (Paris, 1895). "He was faithful certainly, in spite of appearances. One day he followed a pretty girl, slim and elegant. His wife suddenly joined him and laughingly said to him, 'I caught you this time.' 'Well, that's funny,' he said, 'I thought it was you'." Plump Madame Manet burst into laughter, and enjoyed telling and retelling this story in front of her smiling husband.

Manet's fascination for women was certainly real, however, and late in his career he painted many studies of women—sometimes as portraits, sometimes in scenes of everyday life. Many of Manet's sitters have not been identified, but paintings like *Young Woman* and *Lady with a Black Fichu* show us very real people with personalities as different as their appearances. These two paintings are particularly interesting together for another reason, they help to reconstruct Manet's painting methods. The *Young Woman* (cat. no. 156) is essentially a brush drawing on canvas. As in the portrait of George Moore (cat. no. 145), Manet has drawn the contours of the figure with oil essence in several colors. The application of paint has been carried further than in the portrait of Moore, however, for Manet has filled in the tonalities of face and clothing with thin washes of color, and in parts, around the eyes, for instance, he has scraped the paint in preparation for the application of more color—a technique we find him using many times. *Lady with a Black Fichu* (cat. no. 157) seems to have been carried a step further. A great deal of raw canvas still shows through the dress, but the head has been much more fully painted, the alternate marks and scrapings having built up a solid form without any loss of freshness.





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158. *Isabelle Lemonnier (La Femme à l'épingle d'or) [Jeune Fille en toilette de ville] Private Collection Medium: Oil on canvas; 35 $\frac{1}{2}$ x 28 in.; 91 x 71 cm. Not signed by Manet but reads lower right: Certifié d'Ed. Manet-Vve. Manet Date: c. 1879 Collections: Madame Edouard Manet, Paris • Comte Armand Doria (Sale, Galerie Georges Petit, Paris, 4 – 5 May 1899, no. 189) • Auguste Pellerin, Paris • Paul Cassirer, Berlin • Franz Koenigs, Haarlem • Jean-Pierre Durand-Mathiesen, Geneva Exhibitions: Paris 1910, no. 13 • Berlin 1910, no. 21 • London 1910, no. 3 (?) • Paris 1928, no. 22 or 33 • *Vincent Van Gogh en zijn Tijdgenooten*, Stedelijk Museum, Amsterdam, 6 Sept. – 2 Nov. 1930, no. 214 • Amsterdam 1938, no. 149 • Lausanne 1964, no. 34 Catalogues raisonnés: D, no. 234 • JW, no. 274 • M-N ms., no. 275 • T'31, no. 309 • T'47, no. 327 • Lochard, no. 41 Bibliography: Colin, pl. 73 • Michel Robida, *Le Salon Charpentier et les Impressionistes*, Paris, Bibliothèque des Arts, 1958, pp. 112 – 121 • T'47, p. 362.

159. Isabelle Lemonnier (Mademoiselle Isabelle Lemonnier assise) Mr. and Mrs. William Cox Wright, St. Davids, Pa. Medium: Oil on canvas; 12 $\frac{1}{2}$ x 16 $\frac{1}{2}$ in.; 32.7 x 41 cm. Not signed. Date: c. 1879 Collections: Studio Inventory, unnumbered • Léon Payen, Paris, 1904 • Collection Fabre, Paris • Private collection, Berlin, before 1928 Exhibitions: Paris 1928, no. 22 or 33 • Berlin 1928, no. 92 • *The Collection of Mr. and Mrs. William Cox Wright: An Exhibition of Paintings*, California Palace of the Legion of Honor, San Francisco, 28 Aug. – 26 Sept. 1965, no. 15 Catalogues raisonnés: D, no. 239 • JW, no. 317 • M-N ms., no. 279 • T'31, no. 314 • T'47, no. 332 • Lochard, no. 87 Bibliography: JW, pp. 100, 108 • Michel Robida, *Le Salon Charpentier et les Impressionistes*, Paris, Bibliothèque des Arts, 1958, pp. 112 – 121 • T'47, pp. 362, 363 – 64.



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160. Isabelle Lemonnier (Femme au chapeau à brides) Museum Boymans-van Beuningen, Rotterdam Medium: Drawing in brush in red, gray and yellow over pencil on squared paper; 7 $\frac{1}{4}$ x 4 $\frac{1}{4}$ in.; 185 x 120 mm. Not signed. Date: c. 1879 Collections: George Viau • Franz Koenigs, Haarlem • D. G. van Beuningen, gift to Museum Boymans Foundation, 1940 Exhibitions: *Fransche Impressionisten*, Frans Hals Museum, Haarlem, 1935, no. 50 • *Teekeningen van Fransche Meesters 1800 – 1900*, Stedelijk Museum, Amsterdam, Feb. – March 1946, no. 129 Catalogues raisonnés: DeL, no. 431 • T'47, no. 613 Bibliography: D, 1902 p. 175.



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One of Manet's favorite models after 1878 was Isabelle Lemonnier, a young lady favored by beauty, wealth, and intelligence. Her father was a jeweler to the court of Napoleon III; her brother-in-law was the editor Georges Charpentier who published works by Zola, Maupassant and Daudet and who collected Impressionist paintings. In 1879 Charpentier began the journal *La Vie Moderne* and it was his brother Edmond who organized shows in the adjacent gallery of the same name. Isabelle's sister and her daughters are well remembered as the models for Renoir's beautiful painting of *Madame Charpentier and her Children* in the Metropolitan Museum. In Manet's last years, when he was forced to stay outside of Paris to receive the necessary treatment for his illness, and when he was often too weak to work on large-scale paintings, he wrote many letters illustrated with water-colors (see cat. nos. 185-87). The most delightful of these were addressed to Isabelle, who, unfortunately, seldom answered.

A portrait, often called *La Femme à l'épingle d'or* (cat. no. 158), shows Isabelle Lemonnier posing in her prim but fashionable black street clothes. In a smaller oil sketch (cat. no. 159) she leans comfortably into an armchair next to the same elegant table which Manet used in his still life, *La Brioches* (cat. no. 102). The treatment of this table and of Mademoiselle Lemonnier's hands is typical of the fresh approach Manet used in making quick oil studies. In a squared sketchbook, Manet made a funny little picture of Isabelle wearing a pink bonnet tied with a huge bow under her chin (cat. no. 160). Many of Manet's late drawings of pretty women show that tender humor one often feels for an attractive child.





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163 (see color plate)

161. "Le Journal Illustré" [Tête de femme]

The Art Institute of Chicago, Mr. and Mrs. Lewis L. Coburn Memorial Collection **Medium:** Oil on canvas; 24 $\frac{1}{4}$ x 19 $\frac{1}{8}$ in.; 61.6 x 50.5 cm. **Signed** lower left: Manet **Date:** 1878–79 **Collections:** Jean-Baptiste Faure, Paris, 1882 • Maurice Faure, Paris • Howard Young Galleries, New York • Annie Swan Coburn (Mrs. Lewis L. Coburn), Chicago, 1929 **Exhibitions:** Paris 1884, no. 92 • Pittsburgh/Cleveland 1924, no. 37 • *Impressionisten Sonderausstellung*, Galerie M. Goldschmidt, Berlin, 1928 • Paris 1928, no. 25 • Mrs. L. L. Coburn Collection, Art Institute of Chicago, 6 April–9 Oct. 1932, no. 17 • Chicago 1933, no. 328 • Chicago 1934, no. 249 • New York 1937, no. 29 • *Golden Gate International Exhibition*, San Francisco, California, 1940, no. 276 • *French Painting from David to Toulouse-Lautrec*, Metropolitan Museum of Art, New York, 6 Feb.–21 March 1941, no. 81 • *Opening Exhibition*, Art Center, Des Moines, Iowa, June–July 1948, no. 70 • *Opening Exhibition*, Museum of Art, Birmingham, Alabama, April–June 1951, p. 29 **Catalogues raisonnés:** D, no. 255 • JW, no. 334 • M-N ms., no. 242 • T'31, no. 293 • T'47, no. 297 **Bibliography:** AIC, p. 271 • Hamilton, *Art News*, 1966, p. 162 • M-N 1926, II, 53, 129 and figs. 241, 346 • Eric Newton, "French Painters, VIII-Edouard Manet" *Apollo*, LVII (1953), p. 49 • Rey 1938, p. 69 • T'47, pp. 327, 328.

162. *Woman Playing the Piano Mr. and

Mrs. Alex M. Lewyt, New York **Medium:** Watercolor; 6 x 4 $\frac{1}{2}$ in.; 152 x 114 mm. **Not signed.** **Date:** c. 1878 **Catalogue raisonné:** DeL, no. 385 **Related work:** Pencil drawing lightly heightened with wash, Louvre, Paris, DeL, no. 384.

163. In the Conservatory [Dans La Serre]

National Gallery, Berlin **Medium:** Oil on canvas; 45 $\frac{1}{4}$ x 59 in.; 115 x 150 cm. **Signed** lower left: Manet 1879 **Date:** 1879 **Collections:** Madame Manet, Paris • Jean-Baptiste Faure, 1 Jan. 1883 • Gift of Edouard Arnold, Ernst and Robert von Mendelssohn and H. Oppenheim to The National Gallery, 1896 **Exhibitions:** Paris Salon 1879, no. 2010 • Paris 1884, no. 90 • New York 1886, no. 192 • New York 1895, no. 12 • *Die klassische Malerei Frankreichs im XIX Jahrhundert*, Kunstverein, Frankfurt-am-Main 1912 • Paris 1932, no. 67 • Paris 1952, no. 56 • *Die Nationalgalerie und ihre Stifter*, Orangerie des Schlosses Charlottenburg, Berlin, 1961 • Munich 1964, no. 168 **Catalogues raisonnés:** D, no. 251 • JW, no. 296 • M-N ms., no. 261 • T'31, no. 295 • T'47, no. 312 **Bibliography:** Colin, LXXII • Courthion, pp. 134–35 • D, 1902, p. 118 • Florisoone, pl. 73 • Hamilton, pp. 211–12, 214–16 and fig. 38 • Hourticq, pp. 97–98 • Huyghe, *L'Amour de l'Art*, 1932, p. 173, fig. 60 • JW, I, 61, 96 • Jedlicka, pp. 245, 248 • Meier-Graefe, pp. 261–66 and fig. 156 • M-N 1926, II, p. 56 and figs. 246, 347 • Proust, pp. 92–93 and pl. 25 • Rey 1938, p. 29 • Richardson, p. 129 and pl. 68 • T'47, pp. 340, 341, 345, 411, 491 • Vaudoyer, pl. 48.



161-166

It was perhaps at the Café Nouvelle Athènes that Manet saw the young lady whom Tabarant identifies as "Trognette" reading a copy of *Le Journal Illustré* (cat. no. 161). Although the painting was originally known as *Tête de femme*, it now bears the title of the illustrated weekly which so fascinated the young lady. The painting amply demonstrates all the sureness of touch which Manet had at his command in the late 1870's. No attempt has been made to "finish" the painting beyond the obvious rightness of the placement of color areas and active lines. Manet has used the color of the natural canvas as a base for the few strokes of pink with which he constructs the face, and her hair hanging over her eyes "à la chien," her ruffled collar, and the colorful background are all painted with a series of direct and spirited marks. Tabarant describes the background as a mirror and its frame, but since it does not define the reflection of the model it may be, instead, a window opening onto the garden beyond.

The same handling is apparent in a little drawing of a woman playing the piano (cat. no. 162), probably made some years earlier. Manet's wife Suzanne was an accomplished pianist, and a very beautiful profile study of her playing the piano now hangs in the Louvre (JW, no. 142). This drawing and another much like it, however, show a slimmer young lady and were perhaps hastily sketched from a visitor to the Manets' hospitable apartment in Paris.



164. Jeanne: Spring [Jeanne: Le Printemps]

Medium: Etching and aquatint, one state; $6\frac{1}{8} \times 4\frac{1}{4}$ in.; 156 x 108 mm. (composition) **Signed** outside border line but within plate lower left: Manet **Date:** 1882 **Editions:** 1890 portfolio, no. 23 • 1894 Dumont • 1902 GBA, between pp. 428–29 • 1905 Strölin **Catalogues raisonnés:** G, no. 66 • H, no. 91 • M-N 1906, no. 47 **Bibliography:** D, 1906, p. 195 and opp. p. 200 • Focillon, GBA, 1927, p. 341 • JW, I, 176, no. 470 • Jedlicka, p. 235 • Richardson, p. 130, no. 76 • Rosenthal, pp. 32, 41, 51, 70, 141, 149 • T'47, p. 414 **Related works:** Oil, Musée de Nancy, JW, 470 • Drawing, Fogg Art Museum, Cambridge, Mass., DeL, no. 588 **Proofs exhibited:** a. *Philadelphia Museum of Art b. †The Art Institute of Chicago.

165. The Milliner [La Modiste]

California Palace of the Legion of Honor, San Francisco, Museum Purchase: H. K. S. Williams Fund **Medium:** Oil on canvas; $33\frac{1}{2} \times 29$ in.; 85 x 73.6 cm. **Signed** lower left in a strange hand: E. Manet **Date:** 1881 **Collections:** Studio Inventory, not numbered • Paris sale 1884, no. 51 • Paul Vayson, Paris • Auguste Pellerin, Paris • Oskar Schmitz, Dresden, 1914 (?)–c. 1936 • Edwin C. Vogel, New York, after 1937 • California Palace of the Legion of Honor, San Francisco, 1957 **Exhibitions:** Paris 1910, no. 18 • *Ausstellung Französischer Malerei der XIX Jahrhunderts*, Galerie Ernst Arnold, Dresden, April–May 1914, no. 61 • *Internationale Kunstausstellung*, Dresden, June–Sept. 1926, no. 119 • *Die Sammlung Oskar Schmitz*, Kunsthhaus, Zurich, 1932, no. 22 • *La Collection Oskar Schmitz*, Wildenstein and Co., Paris, 1936, no. 39 • New York 1937, no. 28 • New York 1948, no. 26 • *Fiftieth Anniversary Exhibition*, Wildenstein and Co., New York, 8 Nov.–15 Dec. 1951, no. 39 • *Art from Ingres to Pollock: Painting and Sculpture since Neo-Classicism*, University of California Art Gallery, Berkeley, 6 Mar.–3 April 1960 • Baltimore 1962, no. 9 **Catalogues raisonnés:** D, no. 273 • JW, no. 322 • M-N ms., no. 254 • T'31, no. 356 • T'47, no. 394 • Lochar, no. 18 **Bibliography:** Colin, pl. 86 • Marie Dormay, "La Collection Schmitz à Dresde," *L'Amour de l'Art*, VII (1926), p. 341 • S. Lane Faison, Jr., "Edouard Manet: The Milliner," *Bulletin of the California Palace of the Legion of Honor*, XV (1957), pp. 2–6 • Will Grohmann, "Die Kunst der Gegenwart auf der International Kunstausstellung, Dresden, 1926," *Der Cicerone*, XVIII (1926), p. 378 • Jedlicka, p. 384 • Meier-Graefe, p. 322 • Rey 1938, p. 68 • Karl Scheffler, "Die Sammlung Oskar Schmitz in Dresden," *Kunst und Künstler*, 1920–21, p. 182 • T'47, p. 422 • Emil Waldmann, "La Collection Schmitz," *Documents*, II (1930), pp. 319–20.

Although painted about the same time as *Le Journal Illustré*, Manet's large painting, *In the Conservatory* (cat. no. 163) is more fully painted and tighter in handling. It shows Madame Guillemet sitting in a sunlit conservatory full of luxuriant plants, as her husband leans on the back of the bench to engage her in conversation. The anecdotal possibilities of such a scene could have pleased the public, but Manet made no concessions to the popular taste for storytelling. It is somewhat of a surprise, therefore, that Manet's offerings to the Salon of 1879, *In the Conservatory* and *Boating* (cat. no. 125), both everyday scenes of modern life, should have been greeted by favorable criticism. Even the adverse critics recognized his fine color and "manual dexterity," while regretting Manet's inability to draw according to the rules. The novelist and critic Joris Karl Huysmans was one of the many writers who encouraged the artist to depict his own times. For him, *In the Conservatory* was a true success: "The air moves, the figures are marvelously projected in this green envelope which surrounds them. This is a most attractive modern work, a battle engaged and won against the hackneyed study of sunlight which is never observed from nature."

Jules Guillemet and his American wife owned a shop in the rue Saint-Honoré where they sold the latest and most elegant women's clothing. Something of a dandy himself, Manet enjoyed the company of beautiful women and delighted in the world of fashion. While he had, much earlier, painted scenes of modern life including well dressed women, his friendship with the Guillemets and with Stéphane Mallarmé undoubtedly increased his interests. For a brief period in the autumn of 1874, Mallarmé both wrote and edited a fashion magazine called *La Dernière Mode*, signing his articles with a variety of women's names. The charming Mery Laurent, whom Manet painted many times, led Manet and Mallarmé to the shops where they could admire pretty things. If in his early career Manet had a collection of Spanish costumes, it seems that he later collected beautiful French clothing. He begged Mery Laurent, for instance, to give him the lovely brown coat which she wore for her portrait called *Autumn*. Another young lady, Jeanne de Marsy, posed for the companion picture called *Spring* in a flowered hat which Manet bought just for the occasion from the fashionable milliner, Madame Virot.

The etching after *Spring* (cat. no. 164) was apparently made by a curious method. Manet photographed his own painting, held the photograph up to the light and traced the contours through to the other side of the paper, creating from the fully colored painting a crisp and linear drawing which can now be seen in the Fogg Art Museum. The etching, again reduced in size, was then made from the drawing.

Proust tells how Manet's increasing illness sometimes led him to bitter thoughts, but that all that was required to return him to his normal gaiety was the sight of lovely things. "He would pass a day in ecstasy in front of the materials which Madame Derot would unroll. The day after, it was the hats of the celebrated milliner Madame Virot which excited him." The model for

166. Émilie Ambre in the Role of Carmen (Émilie Ambre dans le rôle de Carmen) Mr. and Mrs. Edgar Scott, Villanova, Pa. Medium: Oil on canvas; 36 x 29 in.; 91.5 x 73.6 cm. Not signed. Date: Begun Sept. 1879, probably finished summer 1880 Collections: Madame Manet, Paris • Durand-Ruel, Paris • Mrs. Thomas A. Scott, Philadelphia, Dec. 1883 (advice of Mary Cassatt) • Edgar Scott, Sr., Philadelphia • Mrs. Edgar Scott, Sr., Philadelphia Exhibitions: *Paintings and Drawings by Representative Modern Artists*, Pennsylvania Academy of the Fine Arts, Philadelphia, 17 April–9 May 1920, no. 127 • Philadelphia 1933 • *Cent Ans de Théâtre, Music-Hall et Cirque*, Bern-

heim-Jeune, Paris, 25 May–13 July 1936 • New York 1937, no. 34 • *French Painting from David to Toulouse-Lautrec*, Metropolitan Museum of Art, New York, 6 Feb.–21 March 1941, no. 82 • New York 1948, no. 38 • *Great French Paintings in Memory of Chauncey McCormick*, The Art Institute of Chicago, 20 Jan.–20 Feb. 1955, no. 24 • New York 1965, no. 32 Catalogues raisonnés: D, no. 268 • JW, no. 383 • M-N ms., no. 271 • T'31, no. 304 • T'47, no. 333 • Lochard, no. 68 Bibliography: Colin, p. 54 • Huth, *GBA*, 1946, pp. 225–52 • JW, I, 100 • Jedlicka, p. 307 • M-N 1926, II, 71–72, 74–76, and fig. 265 • Proust, p. 122 • T'47, p. 365.



Manet's painting *La Modiste* (cat. no. 165) might well have been the clever designer of Jeanne de Marsy's spring bonnet, or perhaps instead, it was a shop girl whom Manet and Mallarmé had met on one of their jaunts through Paris with Mery Laurent.

Manet met the singer Émilie Ambre in the summer of 1879 at Bellevue where he was undergoing hydrotherapy. She had admired the artist for some time and was happy to pose for a portrait in the costume of her favorite role, *Carmen* (cat. no. 166). Manet wrote to Éva Gonzalès in late September that he was working on the painting every day and that the singer was to leave for America on the eighth of October. He apparently did not finish in time, and the portrait was not completed until the following summer. Mademoiselle Ambre's trip was an interesting one. She was engaged by Colonel Mapleson's Italian Opera Company to sing in New York and Boston and, hoping to increase her popularity and Manet's, she took along with her the painting of *The Execution of the Emperor Maximilian* (see p. 105), the exhibition of which had been censored in France. The picture was displayed in the Clarendon Hotel in New York with some success. "Several American painters were particularly enthusiastic," wrote Mademoiselle Ambre's manager. The painting was then shown in the Studio Building Gallery in Boston where it aroused so little interest that plans to take it on to Chicago were abandoned. In January the singer wrote to Manet from Boston describing the reception for the press. She bewailed the fact that to keep the party going she had had to drink more than she liked, and she explained how she and her manager took turns talking to the reporters about *The Execution*. "I even persuaded some of them that I have copied the cynicism of the woman on top of the wall (see cat. no. 86) for the role of *Carmen*."



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167. Amazon [Amazone] The Brooklyn Museum Medium: Watercolor; $8\frac{7}{8} \times 10\frac{1}{4}$ in.; 208 x 270 mm. Signed lower right: E. Manet Date: c. 1875 Collections: Madame Manet, Paris • Ambroise Vollard, Paris, 1894 • Baron Vitta, Paris • Galerie Barbazanges, Paris • Meyer Goodfriend, New York (Sale, American Art Galleries, New York, 4–5 Jan. 1923, no. 63) • Knoedler and Co., New York • Frank L. Babbott, gift to the Museum 1923 Exhibition: *Light and the Painter*, Museum of Cranbrook Academy of Art, Bloomfield Hills, Michigan, 5–28 Sept. 1952, no. 32 Catalogues raisonnés: DeL, no. 455 • T'47, no. 618 Bibliography: T'47, p. 277.



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168. *Young Woman in a Round Hat [Jeune Femme au chapeau rond] Mr. and Mrs. Henry Pearlman, New York Medium: Oil on canvas; $21\frac{1}{2} \times 17\frac{3}{4}$ in.; 54.6 x 45 cm. Signed lower right: Manet Date: 1877–79 Collections: Studio Inventory, no. 69 • Paris sale 1884, no. 36 • Samson, Paris • Auguste Pellerin, Paris • Martin A. Ryerson, Chicago Exhibitions: Paris 1910, no. 11 • Munich 1910, no. 19 • London 1910, no. 4 • New York 1913, no. 14 • Chicago 1934, no. 255 • New York 1948, no. 29 • Paintings and Sculpture—Gothic to Surrealism, High Museum of Art, Atlanta, Georgia, 8 Jan.–5 Feb. 1950, no. 10 • *Paintings, Watercolors and Sculpture from the Collection of Mr. and Mrs. Henry Pearlman*, Knoedler and Co., New York, 27 Jan.–21 Feb. 1959, no. 9 • Baltimore 1962, no. 11 • Munson-Williams-Proctor Institute, Utica, New York, 15 Aug.–31 Oct. 1965, no catalogue Catalogues raisonnés: D, no. 221 • JW, no. 340 • M-N ms., no. 250 • T'31, no. 261 • T'47, no. 281 • Lochar, no. 36 Bibliography: Colin, p. lix • JW, I, 107 • Meier-Graefe, p. 321 • Rey 1938, p. 63 • T'47, pp. 315–16.



169 (see color plate)

169. Young Woman in Riding Costume (Amazone de face) Dr. Jacques Koerfer, Berne Medium: Oil on canvas; $28\frac{3}{4} \times 20\frac{1}{2}$ in.; 73 x 52 cm. Not signed. Date: 1882 Collections: Mme Manet, Paris • Auguste Pellerin, Paris, 1901 • H. Brame, Paris Exhibitions: Paris 1884, no. 114 • *De Géricault à Matisse: Chefs-d'œuvre Français des Collections Suisses*, Petit Palais, Paris, March–May 1959, no. 80 • Lausanne, 1964, no. 35 • *Europäische Meister, 1790–1910*, Kunstverein, Winterthur, June–July, 1966 Catalogues raisonnés: D, no. 296 • JW, no. 484 • M-N ms., no. 346 • T'31, no. 373 • T'47, no. 427 • Lochar, no. 161 Bibliography: Jacques-Émile Blanche, *Manet*, Paris, Reider, 1924, p. 56 • M-N 1926, II, 99 and figs. 325, 351 • T'47, p. 458.

As a painter of modern life, Manet could not fail to be interested in the pleasant sights of fashionable Paris during the Third Republic. Life had become easier again, and people of all classes could be seen enjoying the cafés, the theatres, and the parks. They bundled up to skate on the artificial ponds, or dressed in the latest riding clothes for a turn through the sunny paths. Manet painted a little watercolor (cat. no. 167) of a young lady riding sidesaddle who seems to have stopped momentarily to pose for her picture. Like other paintings of women on horseback, he entitled the picture *Amazon*. We do not know who the lady was, nor can we identify the model of the *Young Woman in a Round Hat* (cat. no. 168) which has sometimes also been called *Amazon* since the lady wears a small black hat and tailored dress suitable for an afternoon ride in the park. This is one of Manet's finest portraits, combining his facile brush work with the solid construction of head and his large simple patterns of light and dark. One of the two paintings which Manet intended to send to the Salon of 1883, a Salon he did not live to see, was a portrait of another young lady dressed in a riding costume borrowed from a friend for the occasion (cat. no. 169). An annotation on the Lochard photograph says that the model for this painting was the daughter of a bookseller on the rue de Moscou. Tabarant gives the family name as Saguez, but Jacques-Émile Blanche, who was present when Manet was at work on the painting, has repeatedly called the young lady Henriette Chabot. He also leaves us another eyewitness account of Manet's working methods, "I saw Manet wipe it out, scrape the hat, . . . redraw the outline . . ."



170. The Escape of Rochefort [L'Évasion]

Kunsthaus, Zurich Medium: Oil on canvas: 56¼ x 44¼ in.; 143 x 114 cm. Not signed. Date: 1880–81 Collections: Portier, Paris • Max Liebermann, Berlin Exhibitions: *Golden Gate International Exposition*, Palace of Fine Arts, San Francisco, 1940, no. 275 • *De Géricault à Matisse: Chefs-d'oeuvre Français des Collections Suisses*, Petit Palais, Paris, March–May 1959, no. 79 Catalogues raisonnés: D, no. 290 • JW, no. 456 • M-N ms., no. 314 • T'31, no. 350 • T'47, no. 375 • Lochard, no. 21 Bibliography: JW, I, 16, 100, 108 • Meier-Graefe, p. 274 • M-N 1926, II, p. 78 and fig. 287 • Henri Rochefort, *Les Aventures de ma vie*, 5 vols., Paris, 1896–98 • T'47, p. 404 Related works: Oil, cat. no. 171 • *Étude pour L'Évasion de Rochefort*, formerly Crocker Collection, San Francisco, JW, no. 455.





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Henri Victor Rochefort, Marquis de Rochefort-Luçay was active as a journalist and politician during the 1860's and 1870's. As a leader of the Republican opposition to the rule of Napoleon III, he edited *La Lanterne* and was fined and imprisoned when the periodical was suppressed. In 1869 he was elected to the Corps Législatif, but was imprisoned again and not released until the fall of the Empire in September 1870. His open support of the Commune and his scathing articles in *Le Mot d'Ordre*, published briefly in the winter of 1870-71, caused his arrest and condemnation to life imprisonment. Together with several other journalists, he was exiled in 1874 to the island of New Caledonia, a French penal colony in Melanesia. Manet's friend, the liberal Republican Gambetta, apparently arranged and financed Rochefort's escape only three months after he had reached the island. Rochefort and his friends, Pascal Grousset, Olivier Pain, Jourde, and Granthille made their way in a small whaling boat to a waiting Australian ship which took them to America. From there, Rochefort went to London and Geneva, finally returning to France during the amnesty of 1880. It was at that time that Manet became interested in making a painting of the famous escape. He immediately set about collecting precise information, just as Géricault had done for his *Raft of the Medusa*. He thought not only of the details, however, but of the general composition which was to have a view of the sea "à l'Alabama," in other words, the high horizon of his earlier seascapes. His friend Desboutin, who was related to Rochefort, approached the politician and wrote to Manet, "You may have at your disposal, when you wish, not only Robinson-Rochefort, but also Olivier Pain-Friday." A month later Manet had ascertained from Rochefort himself that the party had escaped in a small grey whaling boat, that there were six men and two oars. Olivier Pain was apparently not only willing to give information but to pose as well. In the Zurich version of *The Escape of Rochefort* (cat. no. 170), it is Pain and not Rochefort who can be recognized in the boat with the other more generalized figures. Manet had made a portrait study of Pain and a sketch of him alone in the boat. In both sketch and painting,



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171. The Escape of Rochefort [L'Évasion]

Mrs. Frank Jay Gould Medium: Oil on canvas; 31 x 28½ in.; 79 x 72.4 cm. Signed lower right: manet Date: 1881 Collections: Studio Inventory, no. 18 • Paris sale 1884, no. 84 • Albert Hecht, Paris, Feb. 1884 • Madame Hecht, Paris • Collection Pontremoli, Paris • Wildenstein and Co., New York Exhibitions: Paris 1884, no. 109 • Paris 1932, no. 78 • *Masterpieces of Painting through Six Centuries*, Allied Arts Association, Houston, Texas, 16–27 Nov. 1952, no. 57 • *French and American Impressionism*, Dwight Art Memorial, Mount Holyoke College, South Hadley, Mass., 5 Oct. – 4 Nov. 1956, no. 13 • Marseille 1961, no. 31 • *Un Século de pintura francesa, 1850–1950*, Fondation Gulbenkian, Lisbon, 1965, no. 85 Catalogues raisonnés: D, no. 289 • JW, no. 458 • M-N ms., no. 313 • T'31, no. 349 • T'47, no. 374 • Lochard, no. 55 Bibliography: Florisoon, p. xvii • JW, I, 16, 100, 108 • Meier-Graefe, pp. 274, 325 • M-N 1926, II, 78 and fig. 293 • Henri Rochefort, *Les Aventures de ma vie*, 5 vols., Paris, 1896–98 • T'47, no. 403–04 Related works: Oil, cat. no. 170 • Oil, *Étude pour L'Évasion de Rochefort*, formerly Crocker Collection, JW, no. 455 • Oil, *Portrait of Olivier Pain*, formerly Vitta Collection, JW, no. 457.



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172. Henri Rochefort

Hamburger Kunsthalle Medium: Oil on canvas; 32½ x 26½ in.; 81.5 x 66.5 cm. Signed lower right: Manet 1881 Date: 1881 Collections: Jean-Baptiste Faure, Paris, 1 Jan. 1883 • Hamburger Kunsthalle, 1907 Exhibitions: Paris Salon 1881, no. 1516 • Paris 1884, no. 108 • New York 1886, no. 21 • New York 1895, no. 5 • Paris/Berlin 1906, no. 22 • London 1906, no. 20 • Berlin 1928, no. 70 • Paris 1928, no. 48 • Paris 1952, no. 57 Catalogues raisonnés: D, no. 283 • JW, no. 459 • M-N ms., no. 312 • T'31, no. 352 • T'47, no. 378 Bibliography: Bazire, p. 106 • Colin, pl. LXXXII • Courthion, p. 35, figs. 49, 50 • Théodore Duret, "Les portraits peints par Manet et refusés par leurs modèles," *La Renaissance de l'Art français*, I (1918), pp. 150, 152 • Faure, no. 40 • Hamilton, pp. 240–246 • Erich Haucke, "Manet als Porträtmaler," *Kunst und Künstler*, VIII (1910), p. 242 • JW, I, 101, 103 • Jedlicka, pp. 293–94 • Meier-Graefe, p. 252 and fig. 146 • M-N 1926, II, pp. 78–79 and figs. 294, 346 • Rey 1938, p. 35 • Richardson, p. 130, no. 75 • T'47, pp. 405, 407–11 • Vaudoyer, pl. 52 • Waldmann, pl. 49.

the boat is placed centrally in the canvas and is being rowed directly into the distance toward the vague silhouette of a waiting vessel. Although larger than the second version, the Zurich painting is called a "sketch" by both Wildenstein and Tabarant. The painting they consider the definitive work (cat. no. 171) is no less free in handling. The scene is essentially the same, but the little boat is seen from a greater distance, and our interest is drawn away from the individuals in the boat and toward the lonely drama of their struggle across the water toward the rescue ship in the distance.

Although politically a liberal, Rochefort had decidedly conservative tastes in art, and it was with some difficulty that Manet finally persuaded him to sit for his portrait (cat. no. 172). When the picture was finished, Manet offered it to Rochefort, but the politician declined, saying it was honor enough to have posed for Manet. The painting had caught Rochefort's taut bearing, his tufted hair, and nervous aristocratic face, and Manet decided to submit this work rather than the scene of *The Escape* to the Salon of 1881.

The portrait of Rochefort, together with an enormous painting of Pertuiset posing as a lion hunter, brought Manet a great deal of adverse criticism but won him a second-class medal, the highest award he ever received and the first since the honorable mention for *The Spanish Singer* twenty years earlier.





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173. The Tavern (Le Bouchon or La Guinguette) Miss Carole Anne Slatkin, New York **Medium:** Drawing, pencil; $5\frac{1}{2} \times 3\frac{3}{4}$ in.; 140 x 92 mm. **Not signed. Date:** 1878 **Collection:** Paul Brame, Paris **Catalogue raisonné:** DeL, no. 501a **Bibliography:** JW, I, 156, no. 292 • T'47, pp. 330–31 **Related works:** Oil, Museum of Modern Western Art, Moscow, JW, no. 292 • Drawing, brush and india ink, DeL, no. 501.



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174. At the Café (Au Café) [Coin de café concert] The Walters Art Gallery, Baltimore **Medium:** Oil on canvas; $18\frac{1}{8} \times 15\frac{1}{8}$ in.; 47.3 x 39 cm. **Signed lower left:** Manet **Date:** 1878 **Collections:** Boussaton, (Sale, Galerie Georges Petit, Paris, 5 May 1891, no. 61) • Jean-Baptiste Faure, Paris (owner in 1906) • Henry Walters, Baltimore **Exhibitions:** Paris 1880, no. 3 • Paris/Berlin 1906, no. 18 • London 1906, no. 16 • *French Painting from David to Toulouse-Lautrec*, Metropolitan Museum of Art, New York, 6 Feb.–21 March 1941, no. 86 • *The Spirit of Modern France*, Museum of Art, Toledo, Nov.–Dec. 1946; Art Gallery, Toronto, Jan.–Feb. 1947, no. 43 • New York 1948, no. 25 • *Centennial Exhibition*, Art Association, Fort Worth, Texas, 11 March–15 April 1949, no. 9 • *Masterpieces of Painting, 1500–1900*, Gallery of Fine Arts, Columbus, Ohio, 1 Oct.–5 Nov. 1950 • *From Ingres to Gauguin*, Museum of Art, Baltimore, Nov.–Dec. 1951, no. 94 • *Pictures of Everyday Life*, Carnegie Institute, Pittsburgh, 14 Oct.–12 Dec. 1954, no. 80 • *French Painting, David to Rouault*, Art Association Gallery, Atlanta; Museum of Art, Birmingham, 1955, no. 16 • Baltimore 1962, no. 7 • New York 1965, no. 24 **Catalogues raisonnés:** D, no. 230 • JW, no. 303 • M-N ms., no. 237 • T'31, no. 286 • T'47, no. 300 **Bibliography:** Bataille, pp. 100, 113 • Canaday, *Horizon*, 1964, p. 99 • Courthion, pp. 132–33 • S. Lane Faison, Jr., *Edouard Manet*, New York, Abrams, 1953, p. 21 • Faure, no. 38 • Florisoone, pl. 74 • Meier-Graefe, p. 258 and fig. 151 • M-N 1926, II, p. 52 and fig. 243 • Raymond Mortimer, *Un Bar aux Folies-Bergère*, London, Lund Humphries, [1944], pp. 5, 11 • Rey 1938, p. 94 • T'47, pp. 329–30 **Related works:** Oil, *La Servante de Bocks*, The National Gallery, London, JW, no. 335 • Oil, *La Servante de Bocks*, Musées Nationaux, Paris, JW, no. 336 • Oil, *Au Café*, JW, no. 314.

In 1878 Manet made a painting of a little tavern on the edge of Paris which was described in a sale catalogue of 1900 as a scene at the counter of a wineshop with a drunken woman in the foreground. Moreau-Nélaton finding in the painting the flavor of Zola's novels, saw it as an underworld den where a woman of easy virtue has collapsed in front of her glass of bad brandy. The painting is actually another example of Manet's interest in simple views of everyday life. This is hardly the setting for evil plots, but a *guinguette*, or small suburban garden tavern with two ordinary people passing away the time. Manet made a brisk pencil drawing (cat. no. 173) in preparation for his painting. Unlike the painting, the composition is vertical rather than horizontal, allowing more space above the figures and, a longer line of the tree trunk in the foreground. His brief notations of scribbled tones and crisp contours establish the patterns of light and dark and clearly indicate recession into space, one table behind another.

At the Café (cat. no. 174), like Manet's scene of the outdoor tavern, has a table in the foreground parallel to the picture plane which acts as a connection between the spectator and the figures in the middle ground. Unlike the worker with his pipe and cap, the gentleman in the café is elegantly dressed with a top hat and a smart cane on which he rests his arm. The figure behind him to the right in cap and blue worker's blouse, however, may be again the model from *The Tavern*. The *Café Concert* is probably the Brasserie de Reichshoffen on the Boulevard Rochechouart, the setting for several other studies of café-goers. Manet's color is almost equally intense in foreground and background, giving the picture a feeling of compressed space. The waitress' dark blouse is as black as the coat of the man at the table and would seem as close to the spectator if it were not for the radical diminution in size from the man to the waitress to the singer, obviously some distance away.

Manet made many studies of spectators watching the performances in the cabaret or at the theater. He shows us a group of well dressed men and women leaning back comfortably in their orchestra seats (cat. no. 175), or the excited children *au paradis*, in the dark cheap seats at the top of the theater (cat. no. 176).

The last large painting which Manet offered to the official Salon in Paris was his *Bar at the Folies-Bergère*. Although already ill, he had summoned his strength for a complex and vital work which is one of the best remembered of his *oeuvre*. A barmaid stands behind the bar and in front of a large mirror which reflects a customer, the spectators in the cabaret, and even the legs of a performer high up on a trapeze. There has been endless discussion about the pictorial space. The barmaid's reflection does not seem to be where it should be, the reflected images of the bottles on the marble bar do not match their more tangible models. Historians have attacked the problem like sleuths, expecting to find some key to a logical and naturalistic explanation. There is none. Manet had spent a large part of his career trying to re-create the excitement and beauty of the



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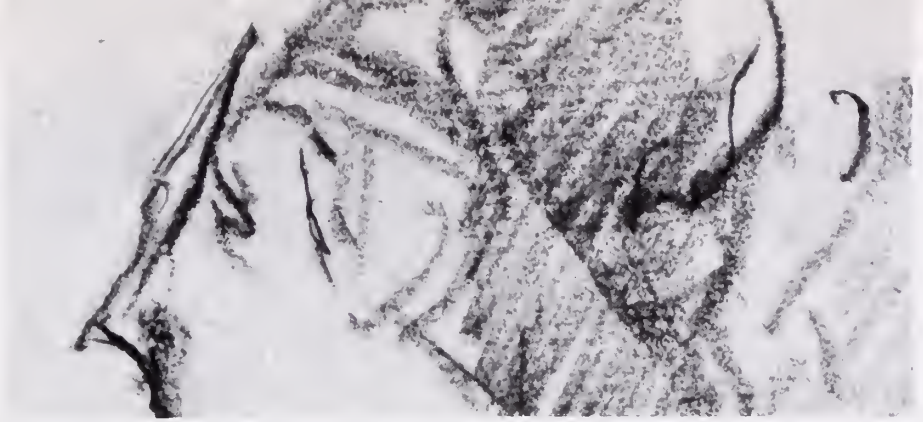


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175. At the Theater (Au Théâtre or Au Café concert) Collection David Daniels, New York. Medium: Drawing, lithographic crayon; $6\frac{3}{4} \times 10\frac{5}{8}$ in.; 171 x 270 mm. Signed lower right: E. Manet. Date: c. 1880. Collection: Franz Koenigs, Amsterdam. Exhibitions: *David Daniels Collection*, Institute of Arts, Minneapolis, Aug. 1960, no. 38. Society of the Four Arts, Palm Beach, March 1961. Baltimore 1962, no. 14. *Catalogue raisonné*: DeL, no. 485. *Bibliography*: Bazire, p. 93. *Great Drawings of All Time*, Vol. III, ed. by Ira Moskowitz, text by Agnes Mongan, New York, Shorewood, 1962, no. 795. T'47, p. 376. *Related works*: Drawing, brush and lithographic ink, T'47, no. 630; DeL, no. 484. Drawing, brush and lithographic ink, T'47, no. 630 bis. DeL, no. 486.

176. Au Paradis Medium: Lithograph; $9\frac{1}{2} \times 13\frac{1}{2}$ in.; 245 x 340 mm. (composition) Signed lower right: E. M. Date: 1880. Edition: *La Revue de la Semaine*, Vol. II. *Catalogues raisonnés*: G, no. 82. H, no. 89. M-N 1906, no. 89. *Bibliography*: Bazire, p. 91. Rosenthal, p. 102. Waldmann, p. 32. *Proofs exhibited*: a. *Philadelphia Museum of Art purchase, 1950, Lisa N. Elkins Fund. b. †The Art Institute of Chicago.

177. Sketch for "The Bar at the Folies-Bergère" (Le Bar aux Folies-Bergère, étude) Ir. F. F. R. Koenigs, Wageningen, the Netherlands. Medium: Oil on canvas; $18\frac{1}{2} \times 22$ in.; 47 x 56 cm. Not signed. Date: 1881. Collections: Madame Manet, Paris. Edmond Bazire, Paris (gift of Madame Manet). Durand-Ruel, Paris. Dr. Eissler, Vienna. Franz Koenigs, Haarlem (before 1928). Exhibitions: Berlin 1928, no. 73. *Vincent van Gogh en zijn tijdgenooten*, Stedelijk Museum, Amsterdam, 25 May - 13 July 1930, no. 215. Paris 1932, no. 81. *Cent ans de théâtre, music-hall et cirque*, Galerie Bernheim-Jeune, Paris, 1936, no. 62. Paris 1937, no. 362. Amsterdam 1938, no. 159. *La Peinture française au Musée municipal d'Amsterdam*, Galerie Bignou, Paris, April - May 1950, no. 8. *Van Gogh's grote tijdgenooten*, Stedelijk Museum, Amsterdam; Rijksmuseum Kröller-Müller, Otterlo, 1953, no. 28. *Beginn und Reife*, Kunsthalle, Recklinghausen, 1956, no. 166. Marseille 1961, no. 37. *Stedelijk Museum besöker Louisiana*, Louisiana Museet, Humlebaek, Denmark, 1961, no. 50 (See *Louisiana Revy*, II, Nov. 1961, p. 2). *Stedelijk Museum Amsterdam besöker Moderna Museet, Stockholm*, Moderna Museet, Stockholm, 26 Dec. 1961 - 28 Jan. 1962, no. 73. *Catalogues raisonnés*: D, no. 294. JW, no. 466. M-N ms., no. 330. T'31, no. 370. T'47, no. 397. Lochard, no. 265. *Bibliography*: Günter Busch, *Edouard Manet: Un Bar aux Folies-Bergère*, Stuttgart, Reclams Universal Bibliothek, no. 4, 1956. Douglas Cooper, *The Courtauld Collection, A Catalogue and Introduction*, London, 1954, p. 102. Courthion, p. 37 and fig. 53. S. Lane Faison, Jr., *Edouard Manet*, New York, Abrams, 1953, p. 22. Florisoone, pp. xxiv, xxix and pl. 93. Huyghe, *L'Amour de l'Art*, 1932, p. 183, fig. 82. Hans Jantzen, "Edouard Manet's 'Bar aux Folies-Bergère,'" in *Essays in Honor of Georg Swarzenski*, Chicago, Henry Regnery/Berlin, Mann, 1951, pp. 228 - 232. Jedlicka, pp. 314 - 17. Meier-Graefe, pp. 279, 280 and fig. 165. M-N 1926, II, 91 and fig. 304. Raymond Mortimer, *Un Bar aux Folies-Bergère*, London, Lund Humphries, [1944]. Rey 1938, p. 92. Richardson, p. 131, nos. 78, 79. T'47, pp. 423 - 24, 440. *Related work*: Oil, Courtauld Institute Galleries, London, JW, no. 467.



modern world without subscribing to the transient effects sought by the Impressionists. The critic Ernest Chesneau (*Annuaire Illustré des Beaux-Arts*, 1882) recognized this in part, "He does not immobilize forms . . . as M. Béraud does with similar subjects, he surprises them in their effective mobility. It is a very new formula of art, very personal, very piquant, a direct conquest of the artist over the world of exterior phenomena, and which will not be lost on the future." What Manet has done is to rearrange a momentary view creating a permanent artistic statement without losing the active excitement of the immediate impression. He has done this by subtly shifting the elements of his picture in relation to each other and to the picture plane, preserving the sensuous textures which give the picture its tangible reality, but sacrificing precise naturalism. Chesneau was right in realizing that this new approach would be meaningful for future artists. Seurat's *Parade* carries the same kind of formalizing of vibrant space a step further, even using the shape of the gaslights, as does Manet, both as indicators of spatial recession and as elements of surface pattern. Manet's space is not explainable or enterable, but remains poised at that curious point of tension between plane and illusion—the very tension which was to lead artists to new solutions in the twentieth century.

Manet developed the composition of the *Bar at the Folies-Bergère* through drawings made in the cabaret, studies of the model in his studio, and a preliminary oil sketch (cat. no. 177). Like the finished painting, the sketch shows a barmaid (this time a blonde) standing in front of a large mirror which appears to be parallel to the picture plane. Her reflection is naturalistically placed immediately behind her and slightly to the right. She seems to address a customer whose reflection appears in the mirror and it has often been suggested that the spectator of the painting becomes a kind of substitute for the missing image of this man. The reflections of the balcony full of spectators, the chandeliers, and the bottles on the bar are sufficiently vague to divert the historian from his task of precise analysis. The Lochard photograph of the painting does not include a strip along the lower edge and it has been suggested that the bar in the foreground is entirely a later addition. Some writers have even spoken of it as a separate piece of canvas, but recent inspection of the painting has shown no seams and no sign of later overpainting. The bar itself, however, whether painted by Manet or someone else, lacks the sure handling of the rest of the picture.



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178. A Path in the Garden at Rueil (Une Allée dans le Jardin de Rueil) [Une Allée] Berner Kunstmuseum, Berne Medium: Oil on canvas; 32¼ x 26 in.; 82 x 66 cm. Signed lower right: Manet Date: Summer 1882 Collections: Studio Inventory, no. 50 • Paris sale 1884, no. 72 • Jean-Baptiste Faure, Paris • Chauchard Collection, Paris • Durand-Ruel, Paris • Otto Gerstenberg, Berlin • Dr. Fritz Nathan, Zurich (sold to Museum, 1955) Exhibitions: Paris 1884, not listed but visible in photographs of exhibition walls • Berlin 1928, no. 96 • *Europäische Meister 1790–1910*, Kunstmuseum, Winterthur, 12 June–24 July 1955, no. 135 • *De Géricault à Matisse, Chefs-d'oeuvre français des Collections Suisses*, Petit Palais, Paris, Mar.–May 1959, no. 81 • Lausanne 1964, no. 36 Catalogues raisonnés: D, no. 302 • JW, no. 495 • M-N ms., no. 319 • T'31, no. 378 • T'47, no. 403 • Lochard, no. 245 Bibliography: *Aus der Sammlung*, Kunstmuseum Berne, 1960, no. 9 • Meier-Graefe, p. 324 • M-N 1926, II, 92–93 and figs. 298, 347 • *Dr. Fritz Nathan und Dr. Peter Nathan, 25 Jahre: 1936–1961*, Winterthur, 1961, no. 19 • Rey 1938, p. 133 • T'47, pp. 450, 452 • Hugo Wagner, "Edouard Manet: Une Allée dans le Jardin de Rueil," *Mitteilungen des Berner Kunstmuseums*, XI (Dec. 1956–Jan. 1957), pp. 1–4 Related works: Oil, cat. no. 179 • Oil, JW, no. 497 • Oil, *Coin du Jardin de Rueil*, Private Collection, Lyon (?), JW, no. 497 bis • Oil, *Coin de Jardin*, JW, no. 499.



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179. A Path in the Garden at Rueil (Une Allée dans le Jardin de Rueil) [Une Allée] Musée de Dijon Medium: Oil on canvas; 24 x 19½ in.; 61 x 50 cm. Not signed. Date: Summer 1882 Collections: Studio Inventory, no. 41 or no. 55 • Paris sale 1884, no. 73 • Dr. Albert Robin, Paris (bequeathed to Museum 1930) Exhibitions: *Van Gogh's grote tijdgenooten*, Stedelijk Museum, Amsterdam; Rijksmuseum Kröller-Müller, Otterlo, 1953, no. 28 • *Capolavori dell'Ottocento Francese*, Palazzo Strozzi, Florence, April–May 1955, no. 65; Rome 1955, no. 71 • Marseille 1961, no. 34 • *Art Français, 1840–1940*, Tokyo and Kyoto, 1961–62, no. 78 • Munich 1964, no. 176 Catalogues raisonnés: D, no. 303 • JW, no. 496 • M-N ms., no. 320 • T'31, no. 379 • T'47, no. 404 • Lochard, no. 26 Bibliography: JW, I, 107 • M-N 1926, II, 319 • T'47, pp. 450, 452 Related works: Oil, cat. no. 178 • Oil, JW, no. 497 • Oil, *Coin du Jardin de Rueil*, Private Collection, Lyon, (?), JW, no. 497 bis • Oil, *Coin de Jardin*, JW, no. 499.



178-179

In September 1879, Manet had begun treatment at Bellevue for what he believed to be rheumatism. He returned again the summer of 1880 for further treatment, undergoing hydrotherapy four and five hours a day. Although unable to persuade him to continue treatment the following summer, his doctors warned against the dampness of the seashore or of Gennevilliers, and Manet rented a villa at Versailles. In spite of his increasing illness, Manet continued his painting, leaving a number of charming studies of the gardens at Bellevue and Versailles. His last summer was spent at Rueil near Malmaison. Walking had become more and more difficult for him, and he was unable to endure more than a short stroll with his cane through the little garden of his villa. He would sit for hours with his painful leg propped up in front of him, but he was not idle. He made at least six studies of the little garden at Rueil (cat. nos. 178, 179), often hardly moving the position of his easel before taking up a new canvas. The paintings of the garden from the museums of Berne and Dijon are two variations of the same path surrounded by trees and bushes in full summer foliage. The joyous color and the vitality of his brush attest to his continuing ability to overcome his own affliction and to discover the natural beauties of life around him.

180



180. Portrait of a Woman [Tête de femme] Mr. and Mrs. Leo M. Rogers, New York Medium: Pastel on canvas; 20 x 17 $\frac{1}{2}$ in.; 50.8 x 44.2 cm. Not signed. Date: c. 1880 Collections: Auguste Renoir, Paris • Ambroise Vollard, Paris Exhibitions: *Modern French Painting*, Wildenstein and Co., New York, 11–25 April 1962; Rose Art Museum, Brandeis University, Waltham, Mass., 10 May–13 June 1962, no. 32 Catalogues raisonnés: D, no. 49p • JW, no. 450 • T'31, no. 74p • T'47, no. 529 Bibliography: T'47, p. 447.

181



181. *Portrait of a Young Lady [Jeune fille en déshabille] Mr. and Mrs. Edgar Scott, Villanova, Pa. Medium: Pastel on canvas; 21 $\frac{1}{4}$ x 14 in.; 55.2 x 35.5 cm. Signed lower left: Manet Date: c. 1882 Collections: Madame Manet, Paris • Durand-Ruel, Paris • Mrs. Thomas A. Scott, Philadelphia, Dec. 1883 (advice of Mary Cassatt) • Edgar Scott, Sr., Philadelphia • Mrs. Edgar Scott, Sr., Philadelphia Exhibitions: Paris 1884, no. 125 • *Paintings and Drawings by Representative Modern Artists*, Pennsylvania Academy of the Fine Arts, Philadelphia, 17 April–9 May 1920, no. 128 Catalogues raisonnés: D, no. 41p • JW, no. 523 • M-N ms., no. 406 • T'31, no. 79p • T'47, no. 534 Bibliography: M-N 1926, II, 130 and fig. 352 • T'47, pp. 448–49.

182



182. Woman with a Cat (La Femme au chat) The Trustees of the Tate Gallery, London Medium: Oil on canvas; 36 $\frac{1}{4}$ x 28 $\frac{1}{4}$ in.; 92 x 73 cm. Not signed. Date: c. 1882 Collections: Carolus Duran, Paris • Madame Manet, Paris • Edgar Degas, Paris (Sale, Galerie Georges Petit, Paris, 26–27 March 1918, no. 77) • Tate Gallery, purchased by special Grant-in-Aid, 1918 Exhibitions: London 1954, no. 17 Catalogues raisonnés: D, supplement no. 7 • JW, no. 395 • T'31, no. 412 • T'47, no. 430 Bibliography: Ronald Alley, *Tate Gallery Catalogues: The foreign paintings, drawings, and sculpture*, London, 1959, p. 136 • René Huyghe, "L'Art français moderne et les musées anglais," *Beaux-Arts*, VII (1929) pp. 7–9 • T'47, pp. 459–60 • Ambroise Vollard, *Recollections of a Picture Dealer*, Boston, Brown and Little, 1936, p. 57.

Even toward the end of his life Manet had plans for ambitious projects, book illustrations, allegories of the seasons (see cat. no. 164), a military work, and even a crucifixion. His illness, however, placed more and more limitations on his strength, and he contented himself again and again with the subjects he could find in his intimate surroundings. Many of his late works were made in pastel, a medium far easier for a semi-invalid, but Manet had quickly learned to use the crayons with as much facility and variety as he handled his brushes. Manet had always had a large circle of friends, and now he took advantage of his callers' willingness to pose for small but spirited pastel portraits. *Portrait of a Woman* (cat. no. 180) of about 1880 combines solid construction and the same sort of wiry contours which Manet used in his portrait of Constantin Guys (cat. no. 149). The almost witty treatment of this model is in marked contrast to the gentleness of the *Portrait of a Young Lady* (cat. no. 181), probably painted two years later. Many of Manet's pastels have a brusque directness similar to Degas' approach; others, like the *Young Lady* seem to derive more from the elegant and sensuous pastel portraits of eighteenth-century France. Manet has blended the marks of the crayons into a soft textural surface, and the milky perfections of his delicate colors give his young model a childlike nostalgia.

Manet's wife appears in a number of his paintings, at the piano, on the beach, in the garden, or the conservatory. For *The Woman with a Cat* (cat. no. 182), she posed seated near the window leaning pensively on her elbow and holding a large contented cat on her lap. This lively oil sketch was painted in the same year as the pastel *Portrait of a Young Lady* and again attests to Manet's wide variety of approaches both in technique and in treatment of subject.





183

183. Asparagus (Asperges) Private Collection Medium: Oil on canvas; 18 $\frac{1}{4}$ x 21 $\frac{1}{4}$ in.; 46.4 x 55.3 cm. Signed lower left: Manet Date: 1880 Collections: Charles Ephrussi, c. 1880 • Bernstein, Paris • Max Liebermann, Berlin Exhibitions: Paris 1884, no. 96 • Paris 1889, no. 493 • Paris 1900, no. 450 • *Siebenten Kunstausstellung der Berliner Secession*, Berlin 1903 • *Exposition des Impressionistes*, Galerie Paul Cassirer, Berlin, 1925 • *Internationale Kunst Ausstellung*, Dresden, June–Sept. 1926, no. 123 • Paris 1932, no. 75 • Amsterdam 1938, no. 156 Catalogues raisonnés: D, no. 266 • JW, no. 389 • M-N ms., no. 296 • T'31, no. 334 • T'47, no. 359 Bibliography: Bataille, p. 104 • Courthion, p. 146 • JW, I, 113 • Meier-Graefe, p. 288 and pl. 178 • M-N 1926, II, 77 and fig. 291 • Proust, p. 144 • T'47, pp. 387–88, 492, 512, 513 Related work: Oil, *L'Asperge*, Louvre, Paris, JW, no. 388.



184

184. Basket of Fruit (Corbeille de fruits) Private Collection, Philadelphia Medium: Oil on canvas; 15 x 18 $\frac{1}{8}$ in.; 38 x 46 cm. Signed lower right: Manet Date: c. 1882 Collections: Paul Rosenberg, Paris • Arthur Sachs, New York • Mr. and Mrs. Carroll S. Tyson, Jr., Philadelphia Exhibitions: *Chardin and the Modern Still Life*, Harriman Galleries, New York, Nov. 1936, no. 8 • New York 1937, no. 36 Catalogues raisonnés: JW, no. 486 • T'31, no. 387 • T'47, no. 413 Bibliography: Théodore Duret, *Manet*, New York, 1937, pl. 40 • T'47, p. 454 • "Drei Bilder von Edouard Manet", *Kunst und Künstler*, XXVI (1928), pp. 163–64.

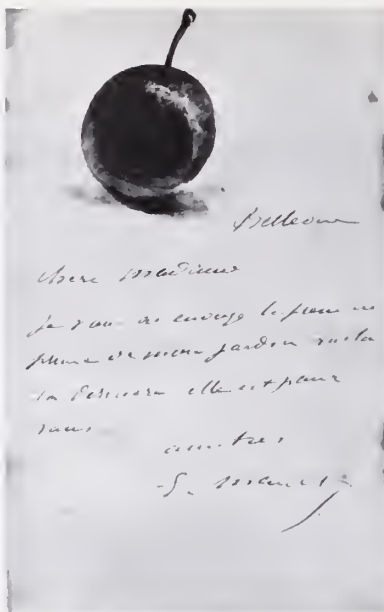


183-188

Manet painted still life throughout his career, and toward the end of his life he turned more and more to the objects he could find in his apartment or his studio—flowers, fruit, and even asparagus (cat. no. 183). When Charles Ephrussi saw *Asparagus*, he immediately agreed to buy it for 800 francs. The painting delivered, Ephrussi sent Manet 1000 francs, 200 more than the agreed price. With typical good humor, Manet set about painting a small canvas of a single stalk of asparagus (now in the Louvre) which he sent to Ephrussi with the message, "There was one missing from your bunch."

Manet's early still-life paintings were often almost formal arrangements of a number of objects. The later studies tended to be smaller and more intimate, including only several pieces of fruit or a single vase of flowers, but always glowing with the color and vitality which reflected Manet's own love of life. *Basket of Fruit* (cat. no. 184) shows ripe figs and plums in a little woven basket. A plum lies alone on the white cloth beside it. It

185



185. Letter with a Single Plum Museum Boymans-van Beuningen, Rotterdam **Medium:** Pen in brown ink and watercolor; 8 x 5 in.; 202 x 128 mm. **Inscribed:** Bellevue / chère Madame / Je vous ai envoyé la première / prune de mon jardin, voilà / la dernière—elle est pour / vous. / amities / E. Manet **Date:** Sept. or Oct. 1880 **Collections:** Madame Jules Guillemet, Paris • A. Joubin, Paris • Paul Cassirer, Berlin • Franz Koenigs, Haarlem • Gift of D. G. van Beuningen to the Museum Boymans Foundation, 1940 **Exhibitions:** *Ein Jahrhundert Französischer Zeichnung*, Paul Cassirer, Berlin, Dec. 1929 – Jan. 1930, no. 85 • *Teekeningen van Ingres tot Seurat*, Rotterdam, 1933–34, no. 87 • *Fransche Meesters uit de xix eeuw*, Paul Cassirer, Amsterdam, July – Aug. 1938, no. 81 • *Teekeningen van Fransche Meesters 1800–1900*, Stedelijk Museum, Amsterdam, Feb. – March 1946, no. 133 • *Dessins xve au xixe siècle du Musée Boymans de Rotterdam*, Bibliothèque Nationale, Paris, 20 Feb. – 20 April 1952, no. 129 • *Le Dessin Français dans les Collections Hollandaises*, Institut Néerlandais, Paris, 4 May – 14 June, and Prentenkabinet, Rijksmuseum, Amsterdam, 25 June – 16 August 1964, no. 177.

186



186. *Letter With Three Plums Mr. and Mrs. Alex M. Lewyt, New York **Medium:** Watercolor; 5½ x 4¾ in.; 140 x 121 mm. **Inscribed:** Bellevue / 8 Oct. 1880 / Ed. Manet **Date:** 1880 **Catalogue raisonné:** DeL, no. 536.

187



187. *Letter With a Snail on a Leaf Mr. and Mrs. Alex M. Lewyt, New York **Medium:** Watercolor; 5¾ x 4¾ in.; 146 x 108 mm. **Inscribed:** Bellevue / Chère Madame / n'oubliez pas la remette / de papier anglais / amities / E. Manet **Date:** c. 1880 **Catalogue raisonné:** DeL, no. 535.

188. Peaches (Pêches) Mrs. Mina Curtiss **Medium:** Oil on canvas; 8¼ x 10¼ in.; 21 x 26 cm. **Not signed.** **Date:** c. 1880 **Collections:** Léon Leenhoff, Paris • Adolphe Tabarant, Paris • Mlle Tabarant, Paris **Catalogues raisonnés:** T'31, no. 338 • T'47, no. 363 **Bibliography:** T'47, pp. 388–89.

was just such pieces of fruit that Manet used several times to decorate the letters he sent from Bellevue during the tedious months of his treatment there. It was probably to Madame Guillemet that he wrote (cat. no. 185): "Dear Madame, I have sent you the first plum from my garden. Here is the last. It is for you." At the top of the sheet is his gift, a single plum rendered in watercolor. Another small study of three plums (cat. no. 186) bears only the date and signature, while a snail on a leaf (cat. no. 187) decorates the message, "Do not forget the ream of English paper."

Just as we find marked differences between Manet's vivid *Portrait of a Woman* (cat. no. 180) and his delicate *Portrait of a Young Lady* (cat. no. 181), we see the effect of varied approaches in his still-life paintings. While *Basket of Fruit* (cat. no. 184) is forthright, *Peaches* (cat. no. 188), painted about the same time, has riper colors and more gentle surfaces.





189
(see color plate)

189. Periwinkles (Pervenches) Mr. and Mrs. Alex M. Lewyt, New York Medium: Watercolor; $7\frac{5}{8} \times 4\frac{3}{4}$ in.; 194 x 121 mm. Not signed. Date: c. 1880 Exhibition: *Magic of Flowers in Painting*, Wildenstein and Co., New York, 13 April–15 May 1954, no. 38 Catalogue raisonné: DeL, no. 530.



190

190. *Wild Roses (Eglantines) Mr. and Mrs. Alex M. Lewyt, New York Medium: Watercolor; $7\frac{5}{8} \times 4\frac{3}{4}$ in.; 194 x 121 mm. Not signed. Date: c. 1880 Exhibition: *Magic of Flowers in Painting*, Wildenstein and Co., New York, 13 April–15 May 1954, no. 37 Catalogue raisonné: DeL, no. 529.

Proust remembers what pleasure Manet found in flowers. "I would like to paint all of them," he told his friend. He made a great many delightful watercolor studies of individual sprigs of blossoms (cat. nos. 189, 190) with all of the delight and sureness of touch with which he painted the pretty models who posed for him. In the last year of his life, Manet's admirers filled his studio with bouquets of flowers which he painted again and again. In joyous paintings such as *Lilacs and Roses* (cat. no. 191) he has made those flowers bloom forever.

MANET ET MANEBIT





191. Lilacs and Roses [Lilas et roses] Edwin C. Vogel, New York Medium: Oil on canvas; 21 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in.; 55 x 35 cm. Signed lower right: Manet Date: c. 1882 Collections: Pertuiset, Paris (Sale, Hôtel Drouot, Paris, 27 April 1888, no. 43) • Jean-Baptiste Faure, Paris • Edouard Arnhold, Berlin Exhibitions: Paris 1884, no. 102 • *Tableaux de Pertuiset et des oeuvres de Manet formant sa Collection Particulière*, Paris 1888, no. 6 • Paris/Berlin 1906, no. 20 • London 1906, no. 18 • *Magic of Flowers in Painting*, Wildenstein and Co., New York, 13 April–15 May 1954, no. 36 Catalogues raisonnés: D, no. 325 • JW, no. 505 • M-N ms., no. 337 • T'31, no. 398 • T'47, no. 431 • Lochar, no. 386 Bibliography: Bataille, p. 119 • Faure, no. 43 • Meier-Graefe, fig. 159 • M-N 1926, II, 93, fig. 329 • Richardson, p. 132, no. 83 • T'47, p. 460.

Addenda to the Catalogue

Prepared by Dr. Allen Staley

192. Angelina [Une Dame à sa fenêtre] Musée du Louvre, Paris Medium: Oil on canvas; 36¼ x 28½ in.; 92 x 72 cm. Signed lower right: Manet Date: c. 1865 Collections: Gustave Caillebotte • Caillebotte bequest to the Louvre, 1894 • Musée du Luxembourg, 1896 • Musée du Louvre, 1929 Exhibitions: Paris 1867, no. 39 • *Art français*, Biebrich, June – Aug. 1921, no. 347 • *Biennale*, Venice, 1934 • New York 1937, no. 10 • *Hommage à Manet*, Musée de l'Orangerie, Paris, 1952 • London 1954, no. 5 • *Impressionistes français et allemands*, Graz, 1955 Catalogues raisonnés: D, no. 19 • JW, no. 118 • M-N ms., no. 85 • T'31, no. 98 • T'47, no. 109 Bibliography: Bataille, p. 48 • Germain Bazin et al., *Catalogue des Peintures, Pastels, Sculptures impressionnistes*, Musée National du Louvre, Paris, 1958, no. 197 • Colin, pl. 18 • Lambert, *GBA*, 1933, pp. 380–81, fig. 16 • M-N 1926, I, 76, fig. 84 • Charles Sterling and Hélène Adhémar, *La Peinture au Musée du Louvre, École française, xix^e siècle*, Paris, 1960, III, no. 1196 and pl. 442 • T'47, pp. 114, 512.

193. Portrait of Berthe Morisot (Jeune Femme voilée) [Mme Morisot, femme voilée] Galerie Beyeler, Basel Medium: Oil on canvas; 24¼ x 18¾ in.; 61.5 x 47.5 cm. Not signed. Date: 1872 Collections: Studio Inventory, 1884, no. 91 • Paris sale 1884, no. 30 • Deudon, Nice, 1884 • Paul Rosenberg, Paris • Alphonse Kann, Saint-Germain-en-Laye • Arthur Tooth, London Exhibitions: Paris, 1928 • *Autour de l'Impressionisme*, Galerie Beyeler, Basel, June–July, 1966, no. 18 • *The French Impressionists*, Wildenstein and Co., London, April–May 1963, no. 9 Catalogues raisonnés: D, no. 146 • JW, no. 207 • M-N ms., no. 179 • T'31, no. 173 • T'47, no. 184 • Lochard, no. 71 Bibliography: T'47, p. 199 • Venturi, I, 152, 154.

194. *The Dog Bob (Tête du chien Bob) Mrs. J. Cheever Cowdin, New York Medium: Oil on canvas; 10¼ x 8½ in.; 27.5 x 21.5 cm. Signed center right: M Date: c. 1876 Collections: Jean-Baptiste Faure, Paris • Katzenellenbogen, Berlin • Carroll Carstairs Gallery, New York Exhibitions: Berlin 1928, no. 37 Catalogues raisonnés: JW, no. 267 bis • M-N ms., no. 234 • T'31, no. 233 • T'47, no. 239 Bibliography: T'47, p. 270.

195. A Waitress (La Serveuse de bocks) [La Servante de bocks] or [Le Café Concert de Reichsoffen] Musée du Louvre, Paris Medium: Oil on canvas; 30½ x 25½ in.; 77.5 x 65 cm. Signed by Mme Manet lower right: E. Manet Date: 1878–1879 Collections: Fernand Barroil, Marseille, 1879 (?) • Auguste Pellerin, Paris (?) • Baron Denys Cochin, Paris (Sale, Galerie Georges Petit, Paris, 26 March 1919, no. 18; bought in) • Bernheim-Jeune, Paris • Baron Matsukata, Kobe, Japan • Louvre, 1959, in accordance with the French peace treaty with Japan Exhibitions: *Chefs-d'oeuvre de l'École française*, Galerie Georges Petit, Paris, May 1910, no. 117 • *Exposition d'Art Moderne*, Manzi, Joyant et Cie., Paris, 1912, no. 36 bis • Exhibition of French Art, San Francisco, 1924–25 • *De David à Cézanne*, Bruxelles, 1947–48, no. 99 • *Biennale*, Venice, 1948 • *Les origines de l'art contemporain*, Rennes, 1951, no. 20 • *Van Gogh's Grote Tijdenooten*, Stedelijk Museum, Amsterdam; Rijksmuseum Kröller-Müller, Otterlo, 1953, no. 25 • Marseille 1961, no. 22 Catalogues raisonnés: D, no. 229 • JW, no. 336 • M-N ms., no. 239 • T'31, no. 285 • T'47, no. 299 Bibliography: Germain Bazin et al., *Catalogue des Peintures, Pastels, Sculptures impressionnistes*, Musée National du Louvre, Paris, 1958, no. 211 • Colin, pl. 63 • Martin Davies, *National Gallery Catalogues: French School*, The National Gallery, London, 1957, pp. 149–52 • Florisoone, pl. 84 • M-N 1926, II, 52 and fig. 240 • Richardson, no. 67 • Charles Sterling and Hélène Adhémar, *La Peinture au Musée du Louvre, École française, xix^e siècle*, Paris, 1960, III, no. 1210 and pl. 450 • T'47, pp. 326–332 Related works: Oil, The National Gallery, London, JW, no. 335 • Oil, Reinhart Collection, Winterthur, JW, no. 314 • Oil, cat. no. 174.

Abbreviations used in the Catalogue

Editions of Graphic Works

- 1862 portfolio *Huit gravures à l'eau-forte par Manet*. Published by Cadart late in 1862.
1. *The Spanish Singer* 2. *The Little Cavaliers* 3. *Philippe IV*
4. *Mlle Victorine in the Costume of an Espada* 5. *The Absinthe Drinker*
6. *La Toilette* 7. *Urchin with a Dog* 8. *The Urchin—The Little Girl*
- 1867 Zola Émile Zola. *Éd. Manet, étude biographique et critique*. Paris, Dentu, 1867. *Olympia*.
- 1868 Lemerre *Sonnets et Eaux-fortes*. Paris, Lemerre, 1868. *Fleur exotique*.
- 1869 Baudelaire Charles Asselineau. *Charles Baudelaire, sa vie et son oeuvre*. Paris, 1869. Two portraits of Baudelaire.
- 1870 Champfleury Jules Husson Fleury (Champfleury). *Les Chats*. Second, deluxe edition, Paris, Rothschild, 1870. *The Cat and the Flowers*. *The Cats' Meeting* was used to advertise the book in *La Chronique Illustrée*, 25 Oct. 1868, and again in 1870.

- 1874 portfolio** *Edouard Manet: Eaux-Fortes*. Published by Cadart in an edition of 50 examples (on the proof in Degas' collection the number has been changed in Manet's hand to 150) on Japan paper. According to Moreau-Nélaton the edition consisted of the following (the list which actually appears on the preliminary study for the frontispiece is quite different):
Lola de Valence The Gypsies The Spanish Singer The Urchin The Little Girl La Toilette The Little Cavaliers Infanta Margarita The Dead Toreador
- 1874 Cros** Charles Cros. *Le Fleuve*. Paris, Librairie de l'Eau-forte, 1874. 100 numbered and signed examples on Holland paper. 8 small etchings.
- 1875 Poe** Edgar Allen Poe. *Le Corbeau*. Trans. by Stéphane Mallarmé, Paris, Lesclide, 1875. 250 numbered examples. An *ex libris*, a cover design, and 4 illustrations in transfer lithography (autographie).
- 1876 Mallarmé** Stéphane Mallarmé. *L'Après-midi d'un Faune*. Paris, Derenne, 1876. 195 examples, most of which have the frontispiece on Japan paper and the other illustrations on Holland paper. 4 wood engravings. In many examples some of the illustrations are lightly heightened with watercolor. A second edition of 1882 does not include the illustrations. A third edition, 1887, has reproductions of the illustrations in a slightly different size.
- 1884 Bazire** Edmond Bazire. *Manet*. Paris, Quantin, 1884. *Odalisque, The Convalescent*.
- 1890 portfolio** *Recueil de 24 planches sur Japon imperial, format 1/2 colombier*. Édité à l'imprimerie de Gennevilliers (Seine).
1. *Frontispiece* 2. *The Spanish Singer* 3. *Lola de Valence* 4. *The Dead Toreador*
5. *Mariano Camprubi* 6. *Infanta Margarita* 7. *The Little Cavaliers* 8. *La Toilette*
9. *Edgar Allen Poe* 10. *Charles Baudelaire* 11. *Berthe Morisot* 12. *The Tragic Actor* 13. *Silantium*
14. *The Gypsies* 15. *The Little Girl* 16. *The Urchin* 17. *Olympia* 18. *The Smoker* 19. *The Cats*
20. *Urchin with a Dog* 21. *The Line in Front of the Butcher Shop* 22. *Boy with Soap Bubbles*
23. *Spring Jeanne* 24. *Ex libris* by Bracquemond with motto, *Manet et Manebit*
- 1894 Dumont** In 1894 Madame Manet gave L. Dumont the 23 plates listed above plus:
The Water Drinker The Philosopher Théodore de Banville Boats The Smoker (sketch)
Éva Gonzalès Olympia
An edition of thirty prints each was produced.
- 1899 Megnin** Paul Megnin. *Notre Ami le chat*. Paris, Rothschild, 1899. *The Cat and the Flowers* as frontispiece.
- 1902 Duret** Théodore Duret. *Histoire d'Édouard Manet*. Paris, Floury, 1902. *The Urchin. Olympia*.
German edition, Berlin, 1910, included *Baudelaire* and *Berthe Morisot*, printed from the cancelled plates. The English editions of 1910 and 1912 include only the *Berthe Morisot*.
- 1902 GBA** *Gazette des Beaux-Arts*, XXVIII (1902), between pp. 428-29. *Spring, Jeanne*.
- 1905 Strölin** Dumont's successor, Alfred Strölin, became owner of the 30 plates listed above. He brought out an edition of 100 proofs each and cancelled each plate with two small holes.
- M-N 1906** Étienne Moreau-Nélaton. *Manet: Graveur et lithographe*. Paris, L. Delteil, 1906. Frontispiece Bracquemond to whom the book is dedicated. 225 numbered copies.

Purchases, Sales and Inventories

- Durand-Ruel purchase 1872** The dealer Paul Durand-Ruel bought 25 works from Manet in December 1871 and January 1872. Lists of these works appear in two conflicting sources: Venturi, II, 189-92; M-N 1926, I, 132-34.
- Studio Inventory** After Manet's death, on 28 December 1883, a list of the contents of his studio was registered with the authorities. The paintings were numbered and their value estimated by a committee of experts including Durand-Ruel. For list see JW, I, 107-08.
- Paris sale 1884** Sale of the contents of Manet's studio, 4-5 February, Hôtel Drouot, Paris. Experts: Paul Durand-Ruel and Georges Petit. For list see Meier-Graefe, pp. 317-31.

Exhibitions

a selected list of important exhibitions which included a significant number of works by Manet

- Paris 1861** Sept. Louis Martinet Gallery, Boulevard des Italiens. *Boy with the Cherries* and *The Reader* (cat. no. 22). Oct. Louis Martinet Gallery, *The Spanish Singer*. *Boy with a Sword* was probably shown in 1861 or 1862, and other works were shown there singly from time to time.
- St. Petersburg 1861** Opened 18 Sept. Annual Exhibition of the Imperial Academy of Art, *Index of Works of Art*, p. 38. *La Nymphe Surprise*.
- Paris 1863** March. Louis Martinet Gallery. Exhibition of more than 14 works, exact list not known (M-N 1926, I, 43-44).
- Paris 1865** Feb. Louis Martinet Gallery. The 9 works exhibited are listed in a letter from Manet to Martinet (M-N 1926, I, 62).
- Paris 1867** May. Place de l'Alma, near the Exposition Universelle in a temporary building. *Catalogue des tableaux de M. Édouard Manet exposés Avenue de l'Alma en 1867*, Paris, Imprimerie Poupart-Davyl, 1867. More than 50 works shown. (See M-N 1926, I, 86 for list.)
- London 1872, III** 168 New Bond Street, *Third Exhibition of the Society of French Artists*, London, 1872.
- London 1872, IV** Summer, 168 New Bond Street, *Summer Exhibition of the Society of French Artists* (Fourth Exhibition), London, 1872.
- Paris 1876** 15 April-1 May. Manet's studio, 4, rue Saint-Pétersbourg. Show of paintings refused by the Salon.
- Paris 1880** 10-30 April. Galleries of *La Vie Moderne*. *Nouvelles Oeuvres d'Édouard Manet*, Paris, 1880. The catalogue was illustrated with two original lithographs. (cat. nos. 93, 94). (For list of works shown see T'47, p. 376.)
- London 1883** Dowdeswell and Dowdeswells', 133 New Bond Street, *Paintings, Drawings, and Pastels by members of "La Société des Impressionnistes,"* London, 1883.
- Boston 1883** Sept. American Exhibition of Foreign Products, Arts and Manufactures. *Catalogue of the Art Department*, Boston, 1883. *The Entombment* (*Christ with Angels*) and *Portrait of Rouvière* (*The Tragic Actor*).
- New York 1883** Dec. National Academy of Design. *Pedestal Fund Art Loan Exhibition*. Held for the purpose of raising money for a pedestal for the Statue of Liberty which had been given to the United States in the fall of 1883. The exhibition was arranged by William Merritt Chase and Carrol Beckwith, and opened on 3 Dec. by General Grant. *Boy with a Sword*, *Woman with a Parrot*, and *The Dead Toreador* (cat. no. 59).
- Paris 1884** 5-28 June. École Nationale des Beaux-Arts. *Exposition des oeuvres d'Édouard Manet*, Paris, Quantin, 1884, preface by Émile Zola, Antonin Proust's speech at Manet's tomb appended to the catalogue. 179 works. (See also M-N 1926, II, 127-132.)
- New York 1886** 10 April-25 May. American Art Association of the City of New York. 25 May-18 July. National Academy of Design, New York. *Special Exhibition: Works in oil and pastel by the Impressionists of Paris*, New York, American Art Association, 1886.
- Paris 1889** Exposition Universelle de 1889 à Paris. *Catalogue Général Officiel: Beaux-Arts: Exposition centennale de l'Art Français (1789-1889)*, Lille, 1889.
- Chicago 1893** 1 May-9 Oct. World's Columbian Exposition. *Loan Collection: Foreign works from Private Collections in the United States*. Official catalogue of exhibits, Dept. K. Fine Arts, Part X, Art Galleries and Annexes, Group 146.
- New York 1895** March. Durand-Ruel Galleries. *Exposition of Paintings by Édouard Manet*, New York, 1895.
- Paris 1900** Grand Palais des Champs-Élysées. Exposition Internationale Universelle de 1900. *Catalogue Général Officiel: Oeuvres d'Art: Exposition Centennale de l'Art Français (1800-1889)*, Paris, 1900.
- London 1905** Jan.-Feb. Grafton Galleries (exhibited by Durand-Ruel, Paris), *Pictures by Boudin, Cezanne, Degas, Manet, Monet, Morisot, Pissarro, Renoir, Sisley*, London, 1905.
- Paris 1905** 18 Oct.-25 Nov. Grand Palais des Champs-Élysées. Salon d'Automne. *Catalogue de peinture, dessin, sculpture, gravure, architecture, et art décoratif*, Paris, Société du Salon d'Automne, 1905, introduction by E. Faure. Included retrospective exhibition of 31 works by Manet.

Paris/Berlin 1906	1-31 March. Galerie Durand-Ruel, Paris. <i>Exposition de 24 tableaux et aquarelles de Manet formant la collection Faure</i> , Paris, 1906 (also exhibited at Galerie Paul Cassirer, Berlin).
London 1906	11-30 June. Sulley & Co. <i>Exhibition of Paintings and Water-Colours by Manet (Faure Collection)</i> , London, 1906.
Paris 1910	June. Bernheim-Jeune. <i>Manet: trente-cinq tableaux de la collection Pellerin exposés en juin 1910 chez MM. Bernheim-Jeune & Cie.</i> , Paris, 1910, preface by T. Duret.
Munich 1910	Moderne Galerie. <i>Édouard Manet (aus der Sammlung Pellerin)</i> , Munich, 1910, preface by Georg Jacob Wolf.
London 1910	8 Nov. 1910-15 Jan. 1911. Grafton Galleries. <i>Manet and the Post-Impressionists</i> , London, 1910, preface by Desmond MacCarthy.
New York 1913	29 Nov.-13 Dec. Durand-Ruel Galleries. <i>Loan Exhibition: Paintings by Édouard Manet</i> , New York, 1913.
New York 1919	3-20 April. The Grolier Club. Exhibition of prints by Manet. No catalogue; all works borrowed from the New York Public Library.
Copenhagen 1922	27 Jan.-17 Feb. Ny Carlsberg Glyptotek. <i>Föreningen Fransk Kunst, Fjerde Udstilling: Edouard Manet: Udstilling af Hans Arbejder I Skandinavisk Eje</i> , Copenhagen, 1922.
New York 1922	28 Jan.-11 Feb. E. Weyhe Gallery. <i>Etchings and Lithographs by Manet and the French Impressionists</i> , New York, 1922.
Pittsburgh/Cleveland 1924	15 Oct.-1 Dec. Carnegie Institute, Pittsburgh; 9 Dec. 1924-15 Jan. 1925. Cleveland Museum of Art. <i>Exhibition of Paintings: Édouard Manet, Pierre Auguste Renoir, Berthe Morisot</i> , Pittsburgh, 1924.
Berlin 1928	6 Feb.-18 March. Galerie Matthiesen. <i>Ausstellung Édouard Manet: 1832-1883, Gemälde, Pastelle, Aquarelle, Zeichnungen</i> , Berlin, 1928, forewords by Emil Waldmann, Max Friedlaender, Max Liebermann.
Paris 1928	14 April-4 May. Bernheim-Jeune. <i>Exposition d'oeuvres de Manet, au profit des "Amis du Luxembourg,"</i> Paris, 1928, preface by Robert Rey.
London 1932	4 Jan.-12 March. Royal Academy of Arts, Burlington House. <i>Exhibition of French Art: 1200-1900</i> , London, 1932.
Paris 1932	16 June-9 Oct. Musée de l'Orangerie. <i>Manet: 1832-1883</i> , Paris, Musées Nationaux, 1932, preface by P. Valéry, introduction by Paul Jamot, catalogue by Charles Sterling.
New York 1932	15 Dec. 1932-30 March 1933. New York Public Library. Centenary exhibition of prints and lithographs by E. Manet. No catalogue, see <i>New York Public Library Bulletin</i> , Dec. 1932.
Chicago 1933	1 June-1 Nov. Art Institute of Chicago. <i>A Century of Progress Exhibition of Paintings and Sculpture lent from American Collections</i> , Chicago, 1933.
Philadelphia 1933	29 Nov. 1933-1 Jan. 1934. Philadelphia Museum of Art. Manet and Renoir. No catalogue; see <i>Philadelphia Museum Bulletin</i> , XXIX (Dec. 1933), pp. 17-20, and <i>Art News</i> , XXXII (Dec. 1933), pp. 3, 4, 11.
Chicago 1934	1 June-1 Nov. Art Institute of Chicago. <i>A Century of Progress Exhibition: 1934</i> , Chicago, 1934.
New York 1937	19 March-17 April. Wildenstein and Co. <i>Edouard Manet: A retrospective loan exhibition for the benefit of the French Hospital and the Lisa Day Nursery</i> , New York, 1937, preface by Paul Jamot.
Paris 1937	Palais national des Arts. <i>Chefs d'oeuvre de l'Art Français</i> , Paris, 1937. Catalogue by Charles Sterling.
Amsterdam 1938	2 July-25 Sept. Stedelijk Museum. <i>Honderd Jaar Fransche Kunst</i> , Amsterdam, 1938.
New York 1946	26 Dec. 1946-11 Jan. 1947. Paul Rosenberg and Co. <i>Loan Exhibition: Masterpieces by Manet, for the benefit of American Aid to France, Inc.</i> , New York, 1947.
New York 1948	26 Feb.-3 April. Wildenstein and Co. <i>Loan Exhibition of Manet for the benefit of the New York Infirmary</i> , New York, 1948.
Paris 1952	Dec. 1951-Jan. 1952, Musée de l'Orangerie. <i>Impressionistes et Romantiques français dans les Musées allemands</i> . (Followed by a three-day exhibition entitled <i>Hommage à Manet</i> which included the paintings by Manet loaned from German museums and those belonging to Paris museums. No catalogue.)

- London 1954** 24 April-7 June. Tate Gallery. *Manet and His Circle: Paintings from the Louvre*, London, Arts Council of Great Britain, 1954.
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- Marseille 1961** 16 May-31 July. Musée Cantini. *Manet*, Marseille, 1961, preface by Germain Bazin.
- Baltimore 1962** 18 April-3 June. Baltimore Museum of Art. *Paintings, Drawings, and Graphic Works by Manet, Degas, Berthe Morisot, and Mary Cassatt*, Baltimore, 1962.
- Lausanne 1964** 1 May-25 Oct. Palais de Beaulieu. *Chefs d'Oeuvres des Collections suisses de Manet à Picasso*, Lausanne, 1964, introduction by M. Huggler, notes by François Daulte.
- Munich 1964** 7 Oct. 1964-6 Jan. 1965. Haus der Kunst. *Französische Malerei des 19. Jahrhunderts von David bis Cézanne*, Munich, 1964, preface by Germain Bazin.
- Paris 1965** Feb. Bibliothèque Nationale. Exhibition of prints by Manet. No catalogue.
- New York 1965** 28 Oct.-27 Nov. Wildenstein and Co. *Olympia's Progeny: French Impressionist and Post-Impressionist Paintings. Loan Exhibition for the benefit of the Association for Mentally ill children in Manhattan, Inc.*, New York, 1965, introduction by Kermit Champa.

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- DeL** Alain Weiner De Leiris. *The Drawings of Edouard Manet*. Berkeley, University of California Press, forthcoming.
- D** Théodore Duret. *Histoire d'Édouard Manet et de son oeuvre*. Paris, H. Floury, 1902.
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- JW** Paul Jamot and Georges Wildenstein. *Manet*, (2 vols.). Paris, Beaux-Arts, 1932.
- M-N 1906** Étienne Moreau-Nélaton. *Manet: Graveur et lithographe*. Paris, L. Delteil, 1906.
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- T'31** Adolphe Tabarant. *Manet: Histoire catalographique*. Paris, Éditions Mouton, 1931.
- T'47** _____, *Manet et ses oeuvres*. Paris, Gallimard, 1947.

Photographic Archives

- Lochard** Fernand Lochard made a number of photographs of Manet's paintings during Manet's lifetime and, at the time of Manet's death, he systematically photographed all the paintings and drawings in Manet's studio, assigning a number to each. These photographs are now in private hands.

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